

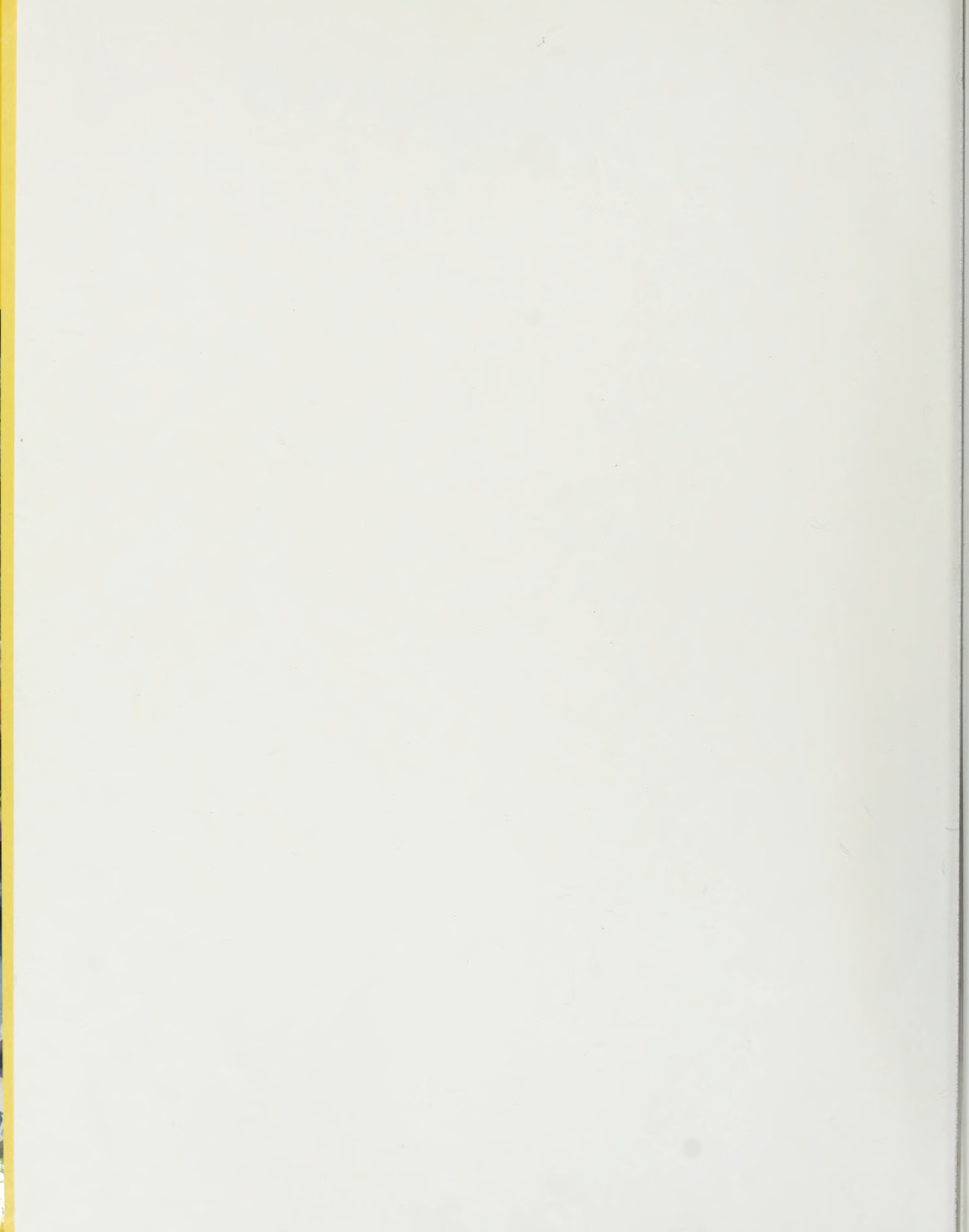
BEST OF WATERCOLOR

PAINTING COLOR



selected by betty lou schlemm/edited by sara m. doherty

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BEST OF WATERCOLOR

PAINTING COLOR



The Orange Belt—Gloria Paterson

ND1808
P345
1997x

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Jumping Pintos—Sandra Saitto



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introduction

Of all the design elements, perhaps color has the greatest emotional impact. When we are dealing with color, as with music, we are dealing with sensations. It is not the objects that thrill us but that sensitive, imaginative way an artist puts them together and makes his personal statement in the world of art. Color plays upon form and defines it. It can move far back into the painting and then move forward, bringing into play the picture plane. The pictorial space is created with color: the reds advancing, the blues receding, and the yellows perhaps right at our fingertips.

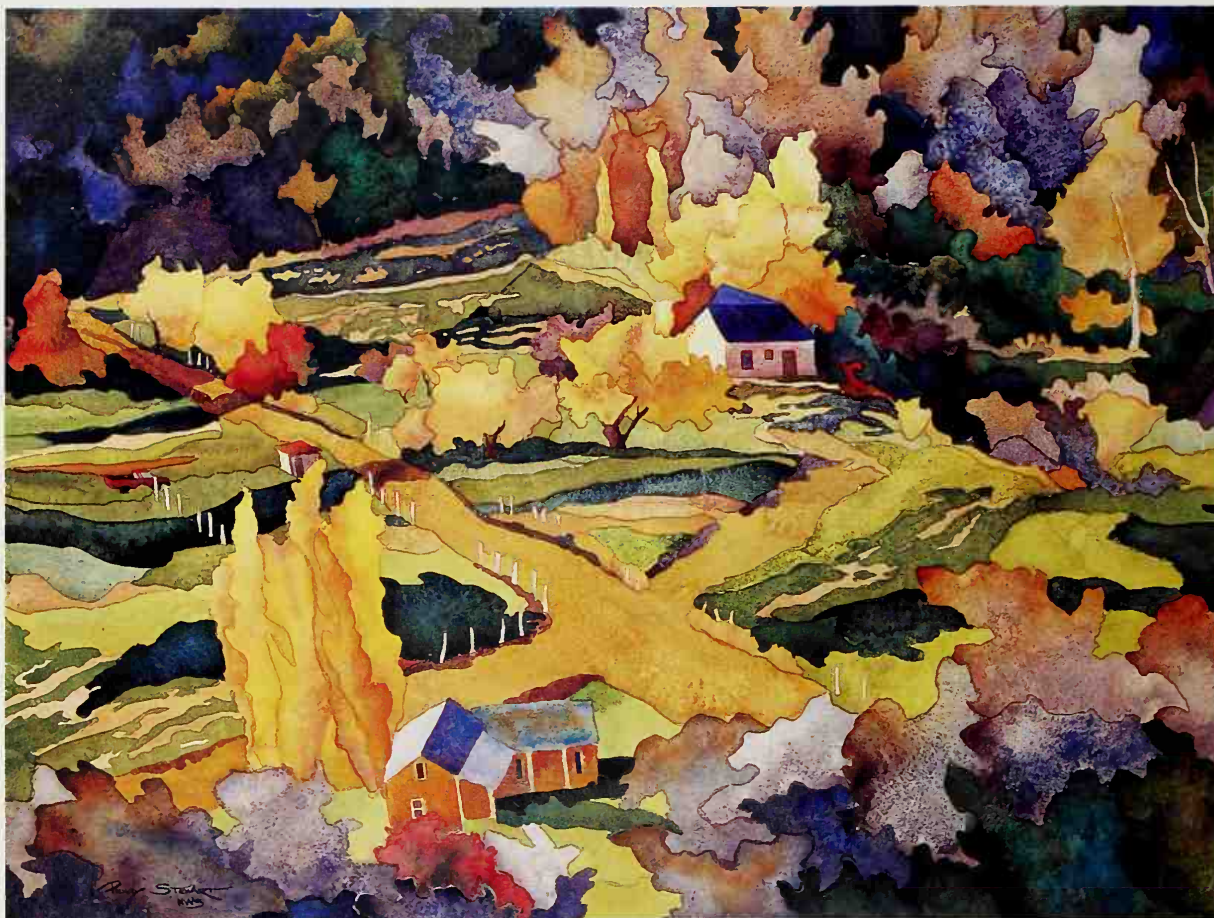
There are harmonious colors, called analogous colors, which fall close to each other on the color wheel, and there are contrasting colors, called complementary colors, which fall opposite each other on the color wheel. The harmonies give us rest while the complementing colors add life to the painting and give us little jolt.

Value and intensity of color depend on the artist's feelings—color changes as emotions change, and not just the color but their many variations and combinations in value, hue, and intensities. There are the dull, the murky colors that, when put together with those of sheer brilliance, make one color sing and the other becomes a soft humming holding the painting together. The gray subtle washes become rich when a few strokes of brilliant color are dropped into them when they are still wet and together, they work to make a beautiful piece of art.

Color composition is built with one stroke or shape against another until the entire painting is completely balanced. Experience will tell you what color can do. Color should stimulate the imagination. The warm colors, yellows, reds, and oranges, are exciting, but too much of these can leave a feeling of fatigue if used in overabundance. But red, especially when taken in moderation, can add life and lift to the painting. Blues, greens, violets, and soft grays are emotionally restful to us. Perhaps that is why walking through a park or a wooded area can bring such peace to our soul. Merely venturing out under the blue sky with beautiful sunlight is good for man and beast.

Color helps express all of our emotions, and the knowledge of color and its power helps us in the pursuit of creating art. May this book of many paintings, many styles, and many schools of thought reveal each artist's quest in expressing their own personality in their creations with the use of color.

Betty Lou Schlemm, A.W.S., D.F.



PENNY STEWART

Morning Glory

22" x 30" (56 cm x 76 cm)

Arches 300 lb, hot press

Using the language of color, I captured the beautiful serenity of this sunlit valley in the protective embrace of dark, silent woods. I first painted each foliage shape in its local color, and then added a second hue in the damp paint, enriching its color while suggesting both volume and texture. I was able to enhance the autumn beauty by contrasting light, transparent yellows and oranges with darker, more opaque greens and violets. To create variety and interest, I broke the larger field shapes into bands of green.

**IRWIN GREENBERG*****Street Musician***

11" x 7" (28 cm x 18 cm)

Bristol 5-ply board

The model, a congo drummer, posed in my studio under a spotlight. His skin tone and outfit suggested the dominant warm color of the painting. The surrounding props were taken from sketches and painted to enhance the warm tones of the figure. The background was painted with cool tones, which contrasted with the warmth of the model and added vibrancy to the painting.



NANCY FELDKAMP

Harvest Ready

22" x 30" (56 cm x 76 cm)

Arches 140 lb. cold press

When planning a painting, I choose a triad of colors to use as a dominant theme and to ensure unity. With autumn's changing palette bringing greater color awareness, I used raw sienna, ultramarine blue, and alizarin crimson in *Harvest Ready* to suggest the season's sun-filled harvest weather. Other colors added accents and gave subtle variety to the shadows and negative areas of the painting. The paper remained unpainted in places to suggest the fields of near-white, ripened corn.



BRIAN DONN

Loquat Cascade

18" x 15" (46 cm x 38 cm)

Canson-Montval 140 lb. cold press

The range of colors of ripening fruit and the cool, shadowy interiors between them caught my eye and offered up the subject for *Loquat Cascade*. I wanted to capture the slightly fuzzy texture of the fruits and contrast it with the thick, leathery leaves. I was able to achieve this by painting each fruit wet-in-wet, lifting out lights, and then dropping in darker tones. Leaves were painted on dry paper, saving the lights and washing away edges to render the corrugations and veins. The interplay of colors was enriched by the light's wide range of reflection. Cool shadows were glazed on and exaggerated to play up every nuance of color essential in capturing the sense of fruit ripening in the California sun.



FREDERICK KUBITZ
Sailboat in Fog-Damariscove
Island, ME
 22" x 30" (56 cm x 76 cm)
 Arches 300 lb. cold press

Bold value changes and subtle colors were used to bring out the numerous effects of the subject, which include top-lighting produced by fog-filtered sunlight, and shadows created by a random shaft of direct sunlight. The darkest values were achieved by layering a series of four washes of French ultramarine mixed with raw umber (to modulate the tone). After a wet-in-wet mixture of veridan and permanent rose, cobalt blue was applied to produce a cool, gray, foggy background. The boats, sails, and buildings were masked. Predominantly cool colors were enhanced by light washes on the sail and roofs and dark, warm tones inside the boats.



PATRICIA REYNOLDS
Champlain Valley Patchwork
 31" x 41" (79 cm x 104 cm)
 Arches 260 lb. cold press

An underlying wash of cobalt blue permeates the painting and conveys the cold colors of the winter. I began wet-in-wet, preserving the whites for contrast and drama. I represented Lake Champlain, the foreground valley, and the Vermont mountains across the lake abstractly to give the look of a winter evening. After letting the work dry, I applied thin glazes with a 4-inch wash brush to create the abstract pattern and dimension in shadow-like forms. Glazed patches of color created the feeling of ice, and warm tones in the foreground allowed the cooler areas to recede and establish the proper perspective.

JIM PITTMAN

Wall Marks

30" x 22" (76 cm x 56 cm)

Strathmore Aquarius

Watercolor with acrylic, pencil,
and crayon

Focusing on shapes and color movement, both light to dark and warm to cool, I first laid broad washes of primary color in mid- to light-tones, and then began layering mixed watermedia in a put-and-take approach. Searching for marks that indicated the passage of time and man, I used several techniques until a depth of surface produced lyrical, poetic passages. Some marks are suggestive of ancient times, while others suggested the graffiti of the present day.





JANET LAIRD-LAGASSEE

Pumpkins No. 22

15" x 16" (38 cm x 40 cm)

Arches 140 lb. cold press

Using color as the essential tool for defining the illusion of form, substance, vitality, and environment, *Pumpkins No. 22* is an exploration of the color and tonality that forms compositional relationships. A seemingly limited palette was broadened to produce numerous variations that were further enhanced by reflected and refracted color. Color was altered and extended through closely graded glazes to create the impression of the pumpkins' solid presence.

LOLA JURIS

Lily Legacy

22.5" x 18" (57 cm x 48 cm)

Arches 140 lb. cold press

Watercolor with ink

Lily Legacy deals with the dichotomy of a scene that is simultaneously exciting and tranquil. The challenge was met by counterpointing the long, slow, quiet shadows of the lower portion with the sharp, dark, upper background. Further, the cool-blue upper area changes to a warm yellow-orange below, and this use of a complementary color scheme augments the drama of the image. Some cool color is charged into the warm shadows, color-connecting the two portions of the painting.



LOLA JURIS***Languid Lilies***

27" x 20" (69 cm x 51 cm)

Arches 140 lb. cold press

Watercolor with colored pencil

I paint the calla lilies that grow in a small pool on my patio once a year as an ongoing series. In the late afternoon, long shadows play into the scene and create abstract patterns that counter the realism of the subject. The stately serenity of the white lilies, surrounded by a busy tangle of yellow-green leaves, is further dramatized by the stark background. Touches of colored pencil were selectively added to augment various features and rhythmically move the viewer's eye through the painting.



JAN UPP

Aix Marks the Spot

20" x 20" (51 cm x 51 cm)

Arches 140 lb. cold press

The deep contrast of light and shadow and the low angle of perspective attracted me to this subject. I began by gradually transferring a full-size sketch to watercolor paper, starting with the areas of the paper I wanted to remain unpainted. A yellow wash was applied everywhere else, followed by layers of yellow, red, and blue to gradually build up the desired values, leaving the small details until the end.





JAN UPP

Dine In or Take Out

20" x 28" (51 cm x 71 cm)

Arches 140 lb. cold press

The many different shades of white caused by the reflections on the box sides attracted me to this subject. The subtle colors were achieved by first applying many layers of pale washes of aureolin yellow and then permanent rose, followed by Prussian blue, repeating the process until the desired color and value were achieved. When one side of a box needed to be a little darker, I applied three more washes on it, one of each primary color; resulting in some areas having as many as fifteen washes. I layered washes rather than mixing the colors because it produces a richer surface variation.



GERTRUDE LACY

Key West

15" x 22" (38 cm x 56 cm)

Arches 140 lb. cold press

While the sun weakens color, intense darks appear in the shade. I began with random blocks of high-key warm and cool staining colors and painted wet-in-wet, leaving an area near the center untouched. After drying, I painted many of the forms negatively, surrounding them with grayed washes of complementary colors. Darker washes in the shadow areas were added, and some calligraphy defined the forms and gave color to the painting.



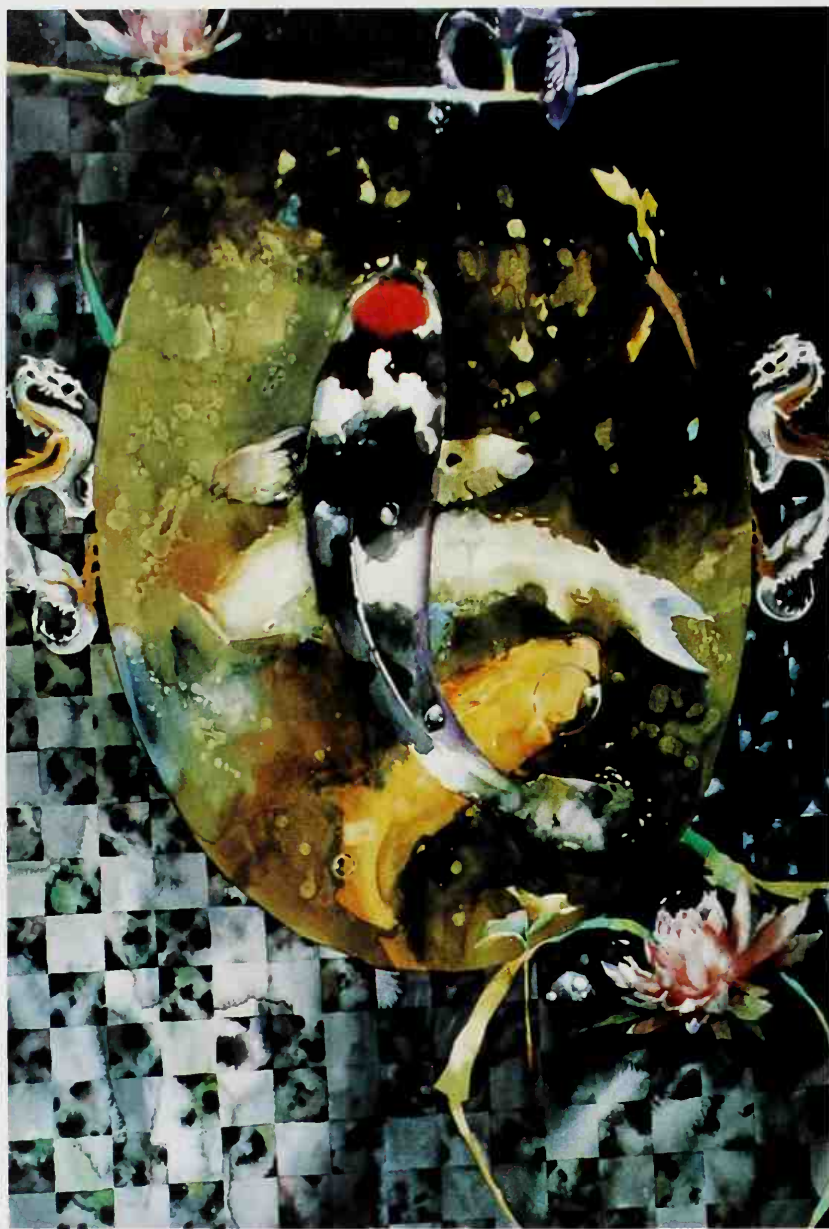
CHARLOTTE BRITTON

Above Calistoga

22" x 28" (56 cm x 71 cm)

Arches 300 lb. rough

The intense colors of *Above Calistoga* convey a feeling of the warmth of the sun on a California vineyard in early autumn. Painting the sky a warm violet further heightened the feeling of heat. Working in watercolor on rough paper, I use color to establish the warmth of the subject.



SHARON HILDEBRAND

Space and Illusion

48" x 36" (122 cm x 91 cm)

Fabriano Classico 280 lb. cold press

Watercolor with gold leaf and

Marble Thix

Space and Illusion reflects my strong interest in Oriental art and the symbolism inherent to it. The central koi fish is a prized Sancho Sanshoku, noted for the red blotch on its head and its distinct black-and-white markings. I used gold-leaf paint on the backs and feet of the dragons, symbols of nobility and strength. Darks in the upper right and subtle use of complementary colors lend drama to the composition. The tile color creates a marbled effect, painted wet-in-wet with mostly darks and just touches of greens and pinks.



LORRAINE DENZLER

July

23" x 30" (58 cm x 76 cm)

300 lb. hot press

Watercolor with gouache

In painting *July*, I used gouache for the purity of color it provides me. This approach presents a challenge since definition of objects is by use of color rather than value. Colors must agree with those around them and must integrate composition, space, and movement for the work to be successful.



YVONNE WOOD

Glass and Brass Still Life

23" x 29" (58 cm x 74 cm)

Strathmore bristol plate surface

My still life was set up in front of a window to capture the way sunlight shines on the objects. A white background, transparent bottles, and a lace cloth were chosen for their airiness, and the lace's pattern adds an intricate, abstract design. The paper's plate finish allowed vivid colors to run together and stay on the surface, creating colorful abstract patterns. The plaid cloth and colored bottles are reflected in the brass pot, with each reflection painted into tiny pieces to relate to the next object. The dominant presence of red creates a rhythm throughout the painting that brings unity to the work.



YVONNE WOOD

Musical Instruments Still Life

23" x 29" (58 cm x 74 cm)

Strathmore bristol plate surface

Musical instruments, interlocking and positioned in a triangle, set a rhythmic mood and establish the primary focus of *Musical Instruments Still Life*. Light and shadows cast various patterned forms on the objects. Because of the straight lines of the instruments, I chose striped fabric to give balance to the composition. Lace cloths bring a subtle design and give balance to the white vase on the opposite side. Secondary colors were repeated throughout the painting and color nuances pop in and out. The plate finish of the paper allowed the vibrant colors to stray on the surface.



JORGE BOWENFORBÉS

Mending Sails

22" x 30" (56 cm x 76 cm)

Arches 140 lb. cold press

Every artist has a personal way of seeing and interpreting things in terms of dynamic energy, composition, and shapes. Nowhere in this process is the criteria more manifest than in the use of color. The integration of warm and cool colors present a division of depth and space, besides expressing mood and increasing the emotional impact to the highest level. Since my work is experimental, I have the opportunity to use stronger color contrasts. In *Mending Sails*, the cool, restless aquatic background is enhanced by the warm foreground activity.

**MICKEY DANIELS*****Yesterday's Antiques***

30" x 22" (76 cm x 56 cm)

Arches 140 lb. cold press

I started by preparing a contour drawing of the subject matter and then developed the internal design of each object using a variety of horizontal shapes. Because the theme was recollection of things of the past, orange was chosen as the dominant color to create a warm, nostalgic mood. Each horizontal shape was dampened and floated with color, some with bold, sharp edges, and others with a gentle transition to neighboring white areas. These white areas were left free of masking fluid to allow for freedom of movement. Additional glazes highlight the design structure of the painting and add impact.



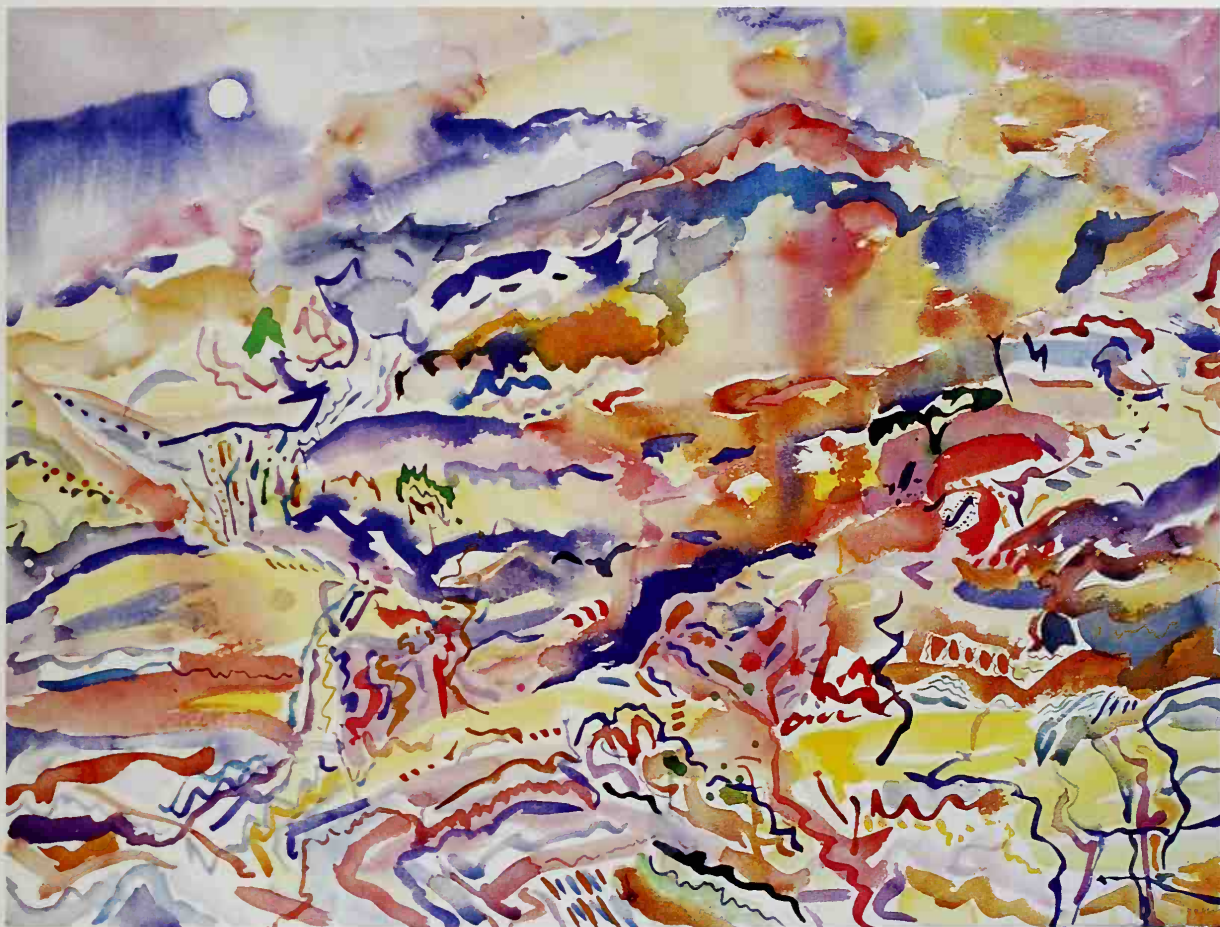
CELIA CLARK

The Rejection

24" x 32" (61 cm x 81 cm)

Arches 140 lb. cold press

Though I usually choose a subject for its color, sometimes, such as in *The Rejection*, the subject comes first and I then determine how color can best express it. In this work, color was used to command attention and dramatize the subject: brilliant red was chosen for the anger and frustration it suggests. I chose warm colors over somber colors to imply that a rejection need not be devastating. For richness and vibrancy, I used lightfast colors and mixed them directly on the paper, beginning with washes to set the tone, then building on these with layering.



CHRISTINE M. UNWIN
Moon Rise—Out West
 22" x 30" (56 cm x 76 cm)
 Arches 140 lb. cold press

Instead of playing single notes of color, I like to paint chords of color because of the many subtle variations it creates. Color is a personal expression: I don't feel limited to paint only local color, I am free to develop colors according to my mood. Color experiments are a continuous process throughout an artist's life, and I try to surprise the viewer with my choice of colors. I love to use bits of pure color right out of the tube as an accent, with these jewel tones proving especially effective when used against neutral, muted colors.



DAVID MADDERN

Cereus in Moonlight

22" x 30" (56 cm x 76 cm)

Arches 300 lb. cold press

The cereus blooms only after nightfall and closes with the first light of dawn. Its extreme delicacy and fragrance permeates the red-black Florida nights. Having studied music, I try to apply music principles to the realization of a painting, besides emotion and intuition. After laying a pale, graded transparent wash, I drew the cereus. The feeling of form, color temperature, melodic themes, and fragmented motifs evolved as I painted. Positive light shapes were glazed with non-staining colors, while the darker negative areas were mainly Winsor green, carmine, and Antwerp blue, mixed directly on the damp paper.



GEORGE W. KLEOPFER, JR.
Thar's Green in Them Thar Hills
 16.5" x 32.5" (42 cm x 83 cm)
 Double thick illustration board
 Watercolor with acrylic

Having driven by this scene many times, never before had I seen it clothed in such uncharacteristic brilliant shades of green. An unusual amount of rain brought a seldom-seen freshness to the color of the landscape. Color became the basis of this painting in order to capture the essence of the scene. Extreme value changes made possible the feeling of spatial distance. I worked with acrylics to achieve many effects otherwise unattainable with gouache.



JOANNA MERSEREAU

Canyon Glory

11" x 15" (28 cm x 38 cm)

Arches 300 lb. cold press

I think in terms of color and how it can be used to most effectively dramatize a subject. In *Canyon Glory*, I used a spotlight effect in which the canyon is bathed in warm color, accentuated by the cool foreground tree and rocky ground. The painting was created by applying glazes of transparent watercolor, using deeper, saturated colors in the foreground.



DELDA SKINNER

Dialogue

26" x 20" (66 cm x 51 cm)

Crescent 110 illustration board

Watercolor with acrylic and pencil

Dialogue is about communication between all cultures, with color serving as the universal link between them. I have developed my own alphabet and symbols and use them in hand-carved stamps with the emphasis on color. By using watercolor and acrylic paints, I get a clarity of color that is unequaled in other mediums. Layering colors achieves many variations, hues, tints, and values that cannot be painted in any other way.

LINDA S. GUNN

The Pan

22" x 15" (56 cm x 38 cm)

300 lb. hot press

Watercolor with liquid acrylic ink

The Pan was taken from photographs and sketchbook notations I had taken of the Peter Pan statue in London. Contrasting color adds drama and leads the viewer into the painting. The yellow light casts a warm glow on the statue and creates a striking contrast with the deep blue sky. The use of red in key areas of the statue adds warmth not found in the original photograph.





DOUG LEW

The Blue Door

13" x 20" (33 cm x 51 cm)

Arches 140 lb.

My primary intention was to make the white of the door frame and pillars be the focal point of the painting. Though the door is actually black, I felt the need to give it a muted cool color since the shadows that define the door frame were on the cool side. I decided to let one side of the painting be softer than the other to break the severe symmetry of the composition. Sharper, darker treatment of the trees to the right added depth to the doorway.

JOYCE F. PATRICK

Brilliant Passage

22" x 15" (56 cm x 38 cm)

Arches 140 lb. hot press

Watercolor with acrylic and gesso

I find abstract painting to be the most challenging and satisfying, with composition central to its unique methodology. Using several layers of glazes, I can achieve varying effects and unify one passage with another. An opaque underpainting interspersed among the glazes adds form to the composition while complementary colors create impact and cause contiguous passages to intensify each other.





HARRIET MARSHALL GOODE

Delta with Red Hair

28" x 22" (71 cm x 56 cm)

Strathmore Aquarius II

Watercolor with acrylic

I prefer to use colors to accentuate a subject rather than dominate it. For instance, the model for this painting actually has black hair. To keep the picture plane flat, I painted across the lines of my initial drawing with color, integrating background and foreground, then re-established some shapes with the use of line.



JANE FREY

West Light

32" x 45" (81 cm x 114 cm)

Arches double elephant 555 lb.
cold press

West Light represents my appreciation of rich, full color. Putting a wide variety of color in one painting results in complex relationships that work as a whole; in this work, a colorful piece of fabric dictates the selection of other objects used. By using a strong light source, I am free to use vibrant color in the shadows. I wet one small area at a time, drop in local and complementary colors, and allow them to mix on the paper. By combining rich color, unusual combinations of subject matter, and several different dimensions in one composition, I seek to achieve a unique look to my work.



ALLISON CHRISTIE

Bamboo IV

21.5" x 28.5" (55 cm x 72 cm)

Arches 300 lb. cold press

This yellow bamboo, indigenous to Indonesia, undergoes subtle color changes as it ages—from the moss green and burnt sienna of its dried outer husking, to a hot Naples yellow of maturity, and a pale ash white of decay after flowering. Needing to separate the stalks, I created the midground of dark silhouettes with French ultramarine and burnt sienna and the background with greens and bright blue. After finishing the cast shadows, I needed to heighten the husks and bring them forward. These hot spots were achieved with a wash of Dr. Martin's cadmium and rose carthame.



ROBERT S. OLIVER

Vietnamese Boats

14" x 20" (36 cm x 51 cm)

Arches 140 lb. rough

Color relationships and value changes are paramount in my work, with composition and other elements also being of great importance. I derive most of my subject matter from my various travels around the world. Color abounds in the landscape of Vietnam and is echoed in the people and their way of life. The boats pictured are their life and livelihood.



GERALDINE GREENE

Haitian Boat Rudder

16.5" x 25" (42 cm x 64 cm)

Arches 300 lb.

Since I am surrounded by color on the Florida Keys, my subject matter is often dictated by the intensity of color, sunlight, and shadow near my waterfront home. *Haitian Boat Rudder* was painted for its social and historical value as well as the earth colors of the hand-chiseled rudder. After masking the rudder and ropes, I tilted the painting and applied a very thin mixture of alizarin crimson and veridian with a wide brush. I continued the glazes, drying each application with a hair dryer, until the hull was defined along with the partly submerged, but still visible, portion of the rudder.

DEDE COOVER

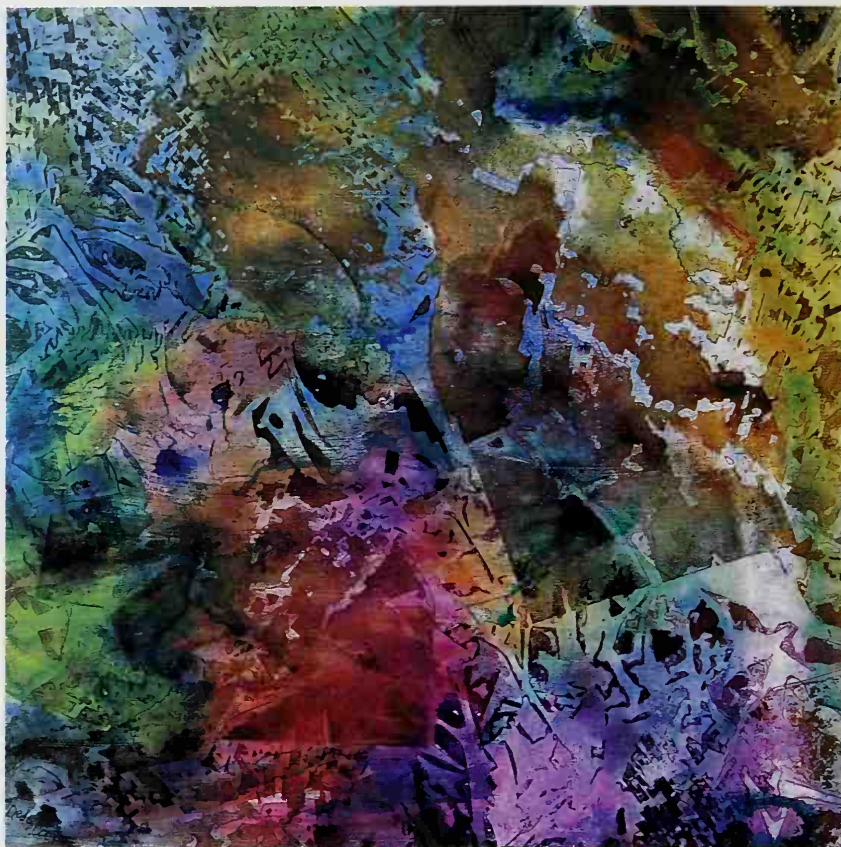
Serendipity

26" x 26" (66 cm x 66 cm)

Arches watercolor board

Watercolor with acrylic ink

As an abstract artist, I love color and use it as a visual catalyst to create excitement, harmony, and design. I add layers of acrylic ink over the base of watercolor to create a depth of color and movement much like the brilliance of beautiful silks.





JAMES L. KOEVENIG
Orin the Wise: The Philosopher
 10.5" x 14.5" (27 cm x 37 cm)
 Arches 140 lb. cold press

Many of my paintings focus on people with interesting qualities. This subject is a favorite relative who was expounding on a weighty topic as the late afternoon sun streamed through a skylight. Chiaroscuro was suggested because of the strong illumination with dark shadows on the subject disappearing into the background. Traditional colors were replaced with bright transparent blues, reds, yellows, and purples painted and mixed directly on moistened paper. Details in the background were only suggested and highlights were modified to form interesting shapes and balance the work.

MARSHA GEGERSON

Irreconcilable Differences II

28" x 20" (71 cm x 51 cm)

Winsor and Newton 140 lb. cold press

I have been experimenting with the Oriental concept of using shape and value to create the sense of space within a painting, either by working with a split complementary color scheme or a basic primary triad. In this painting I used the three primaries with an occasional bit of violet. The challenge of this particular color choice was to be constantly aware of which color values and temperatures caused the spaces to recede and which ones brought the shapes forward. I also needed to constantly check to see if all the planes held together, and I found that planning color repetitions helped me accomplish this.





TODD CHALK

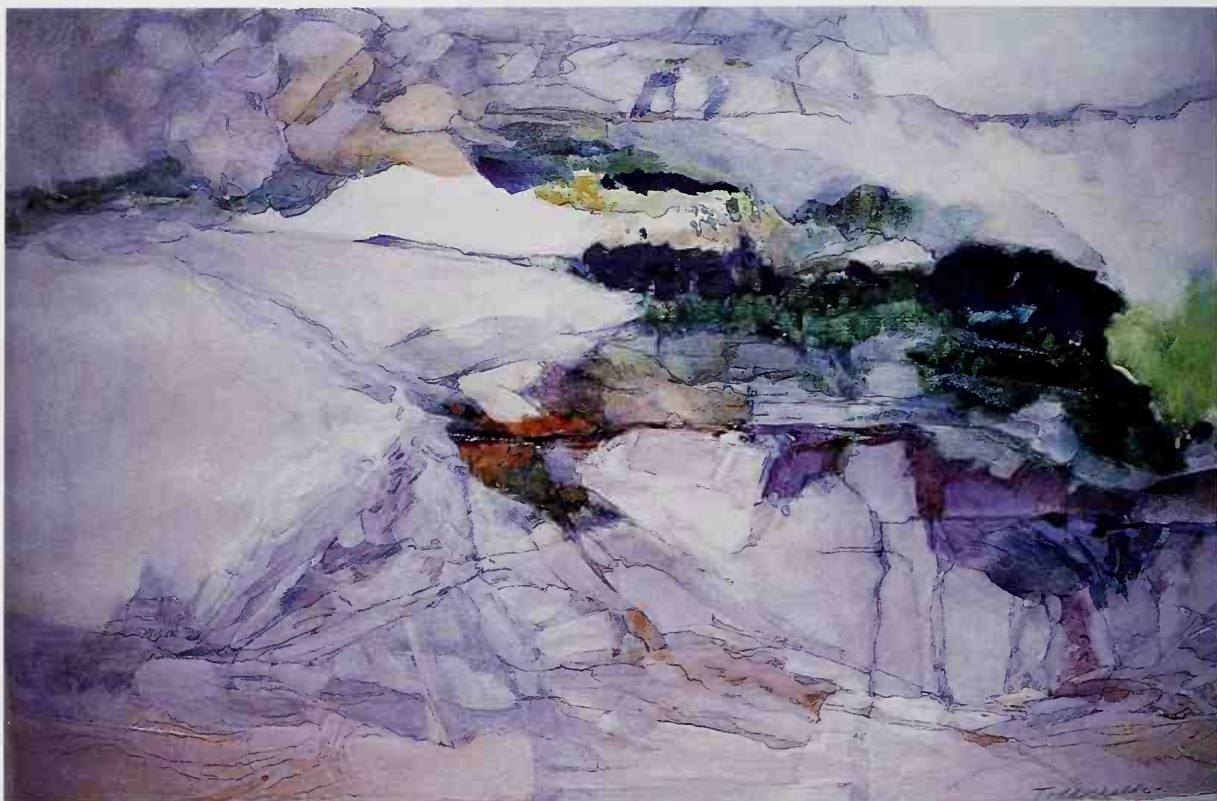
Ultimate Spaces I

30" x 36" (76 cm x 91 cm)

Strathmore Aquarius II

Watercolor with acrylic

Color gives this painting its spacious, airy feeling but still keeps its structure. Paint was laid down with paper towels and plastic wrap, stamped with paper, partly painted out then restated with white over color, working back and forth. The resulting pattern of colors play off of each other. I find this painting technique very satisfying.



TODD CHALK

Mountain Scape I

30" x 36" (76 cm x 91 cm)

Strathmore Aquarius II

Watercolor with acrylic and pencil

Mountain Scape I uses minimal color; the drawing carries the visual emphasis of the work. Continually stating and restating patterns, I worked overlays back and forth from medium darks to lights, drawing into the image and leaving and losing shapes as the painting progressed. The dark green was included to balance the whites and give the desired fresh spring-like appearance.



JUDITH KLAUSENSTOCK

Asian Pears

17" x 23" (43 cm x 58 cm)

Arches 140 lb. cold press

My subject matter was chosen for its familiarity, shape, and color, and was generally painted using simple formats. With transparent watercolor enabling the washing-off process, the painting was immersed in water and gently caressed to remove unwanted color, leaving a ghosted image over which many glazes were applied. Shadows helped to make *Asian Pears* unique and interesting.



HENRY DIXON
Night Vision IV-Tablerock Lake
 18" x 24.5" (46 cm x 62 cm)
 Fabriano 140 lb.

Preferring Winsor and Newton watercolors with a good grade of watercolor paper, my favorite subjects are children and elderly people, old Victorian architecture, and landscapes. I usually photograph my subject matter using slides rather than prints because slides retain the subject's vivid colors. In this painting, I wanted the fountain to stand out against the blackness of the night and give it life.



FRANCES H. McILVAIN

Tropical Island

18" x 22" (46 cm x 56 cm)

Arches 180 lb. cold press

Watercolor with gouache and collage

Rather than producing safe, realistic landscapes, I had the opportunity to try some experimental techniques in which expressing emotions and feelings became the primary challenge. New shapes and forms of foliage in Florida were the inspiration for *Tropical Island*. Pieces of a softly patterned gift bag were collaged to create the land masses. White gouache thinned to a cream-like consistency was allowed to seep through tissues, forming additional patterns and creating a feeling of mystery. Watercolor was applied to make the painting read as a landscape.



JOYCE H. KAMIKURA

Europa

22" x 30" (56 cm x 76 cm)

Lanaquarelle 140 lb. hot press

Watercolor with acrylic

Antiquity associated with old Europe was captured by painting thin layers of transparent reds and blues, layer upon layer, to convey the idea of the aging apparent in old building materials. Finishing layers in Indian red, cadmium red, burnt sienna, and raw umber gave additional warmth. While still wet, I sprayed the painting with water, rolled it with crumpled tissue, and wiped it with toilet rolls. Some sections were lifted by scrubbing with rubbing alcohol to simulate the texture of very old objects. Hot-press paper works best for encouraging the interactions of layered colors.



JANE TALLEY

Creekside

30" x 22" (76 cm x 56 cm)

Strathmore Aquarius 80 lb.

Watercolor with acrylic, ink, and collage

Providing an optical center and dynamic value, color is a major feature of *Creekside*. A limited color palette was selected to elicit an emotional response for the viewer and light and color were organized in toned blocks and balanced with line and texture. I started by applying diluted inks with a spray mister. After drying, wet-in-wet transparent watercolor was used to define the landscape. Accents of drybrushed acrylics and collage were added for texture.

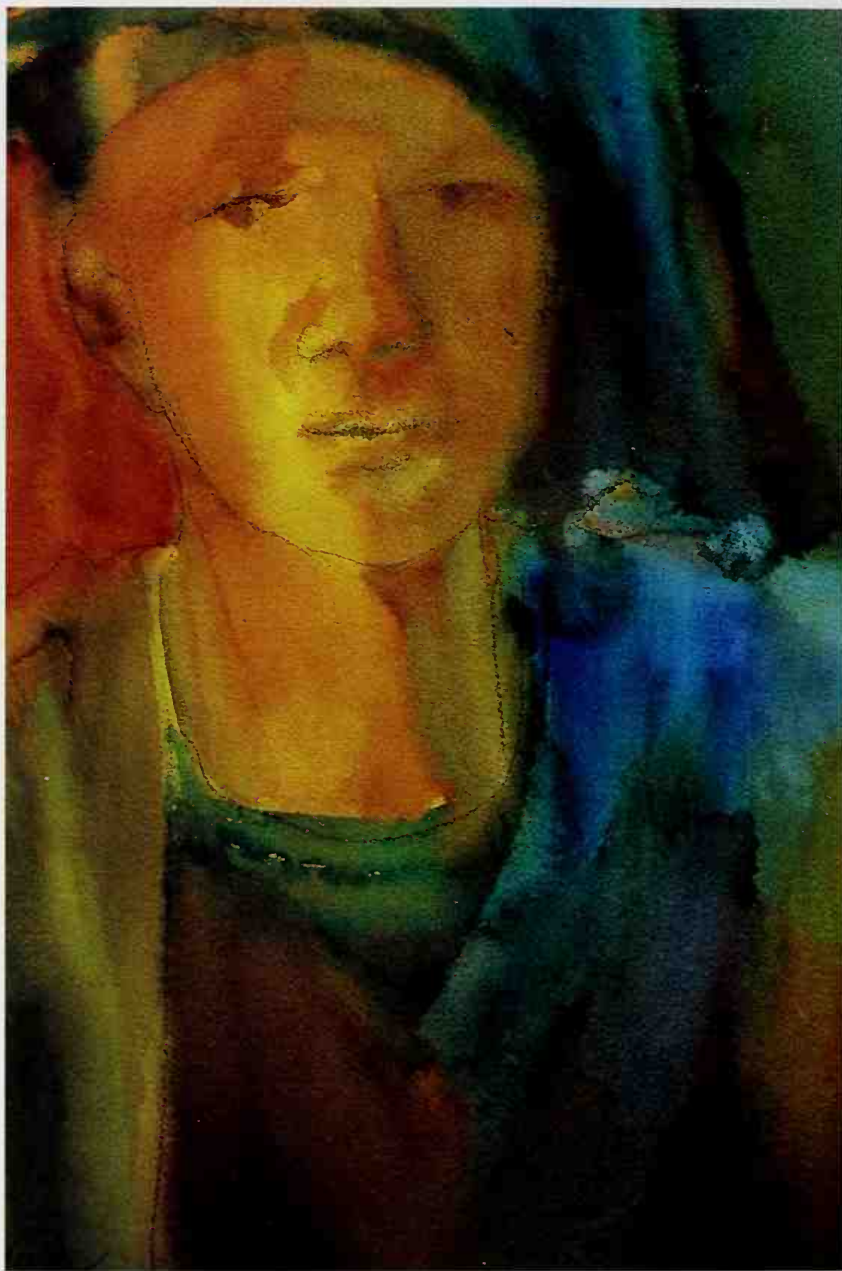
ELAINE WEINER-REED

Awakening

19" x 15" (48 cm x 38 cm)

Arches 140 lb. cold press

Because my technique depended on a wet-in-wet application of color, I wet the entire surface of the paper before applying subsequent washes of new gamboge, quinacridone rose, and ultramarine blue. Gradually, I added the earth colors and some opaques, leaving a dusty warmth of colors. I continued working with new gamboge, Holbein turquoise, and Grumbacher yellow-green to complete the work.





DONNE BITNER

Dance Macabre

30" x 22" (76 cm x 56 cm)

Aquarius II 90 lb. cold press

Watercolor with acrylic and watercolor
crayon

In *Dance Macabre*, I wanted to capture the drama of a performance on stage. Thin layers of acrylic were washed on and textured to create depth and dark, rich color that provided an unusual quality similar to an aged patina. There is a magical feeling to the colors on and around the stage when the dark gives way to light and spectacle.



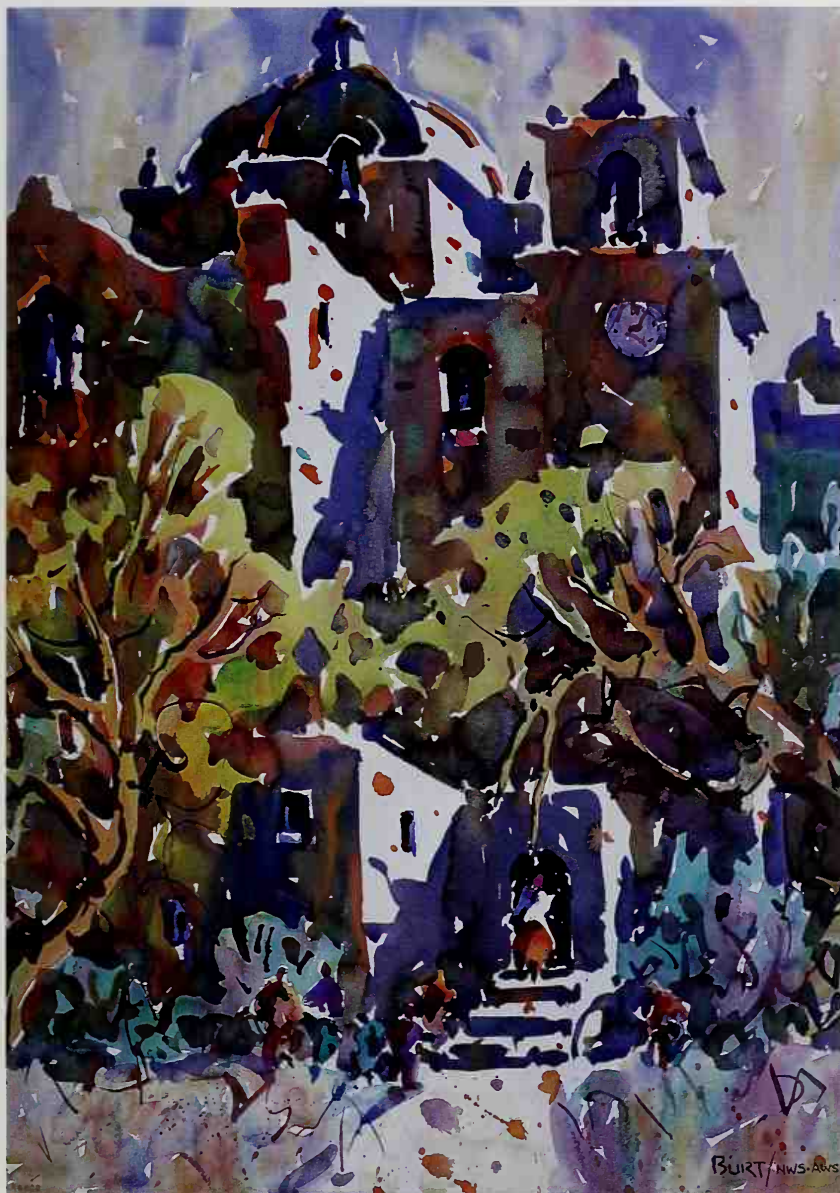
GLORIA PATERSON

The Orange Belt

22" x 30" (56 cm x 76 cm)

Arches 300 lb. cold press

Executed in a deliberately childlike style, *The Orange Belt* utilizes color choices that suggest the bright heat of Florida. The color is saturated and flat with primary and secondary colors appearing with their complements—the violet palm trees against a yellow field and blue water next to an orange field. The emphasis on simple elements continues in the circular yellow sun, and the exaggerated sun rays carry the viewer's eye around the painting. The circular composition of land carries the viewer's eye deep into space, and the sky was washed with indigo to establish a neutral element.



DAN BURT

Mexicoscape

30" x 22" (76cm x 56cm)

Arches 140lb. cold press

I use color to excite the viewers' eye, stimulate the imagination, and hold interest in the picture. Some of the pigments used in this painting were high chroma (intense), some were granulated and textural, some were subdued so they would enhance the high-chroma colors, and still others were somber tones that complemented the intense colors. I kept the shadows transparent and dark, moving them around the saved white shapes in the composition. After painting one large shadow area, I dropped other dark colors into the wet paint to add variety and spontaneity to the picture.



MICHAEL L. NICHOLSON

Piebald's Vista

14" x 17" (36 cm x 43.2 cm)

Bristol 2-ply board

Watercolor and acrylic

The coolness of the night is still evident in the saturated colors of the waning blue-purple shadows that are juxtaposed with the radiant illumination that backlights the composition. The local color of a red-earth prairie is transformed into atmospheric color of richness and depth with an organization of hue, value, and intensity. The versatility, strength, and permanence of saturated acrylics allowed me to create the initial plein air sketch and to complete the work in the studio.



WAYNE H. SKYLER

Chinatown

22" x 28" (56 cm x 71 cm)

Arches watercolor board rough

As a realist painter, color plays an important role in the creative process by setting the mood for the image. The inspiration for *Chinatown* was the wide array of brilliant colors and shapes that are unique to this part of the city, capturing an early-morning sun casting strong shadow patterns across the vibrant mix of colors and shapes. The sunlight, mingling warm colors, cool shadows, and cast geometric patterns, transforms a flat, ordinary street scene into an exciting combination of color, shadow, and texture.



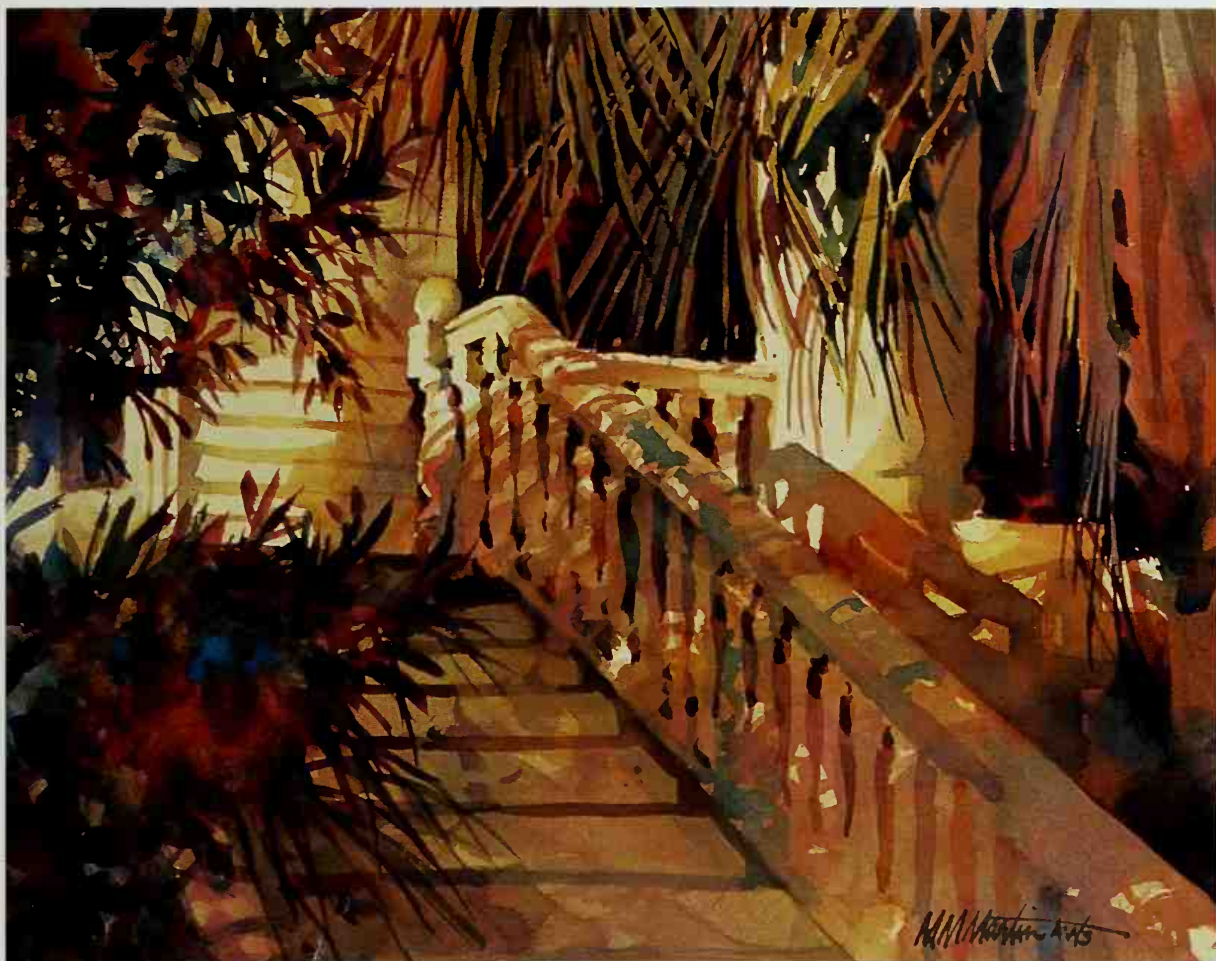
NORDIA KAY

Summer's Bounty

22" x 30" (56 cm x 76 cm)

Arches 140 lb. cold press

The color balance of *Summer's Bounty* began with initial planned color washes onto a wet surface. At this point, the painting already had color design, mood, and movement, and this set the tone of the work. Most of the strong contrasts of light and dark were kept in the foreground; I tried to show perspective through the softer, paler colors with broken details in the background.



MARGARET M. MARTIN

Entree to Elegance

17.5" x 21.5" (45 cm x 55 cm)

Arches 300 lb. cold press

Color can create temperature, mood, and mystery and it is inextricably linked with value—every color has a value, and every value has a color. The vitality of color and the vibrancy of contrast were achieved by working out value relationships at the start. Warm violet shadows complement the pale yellow light areas. A limited subdued palette was used, layering thin color washes to keep a transparency and glowing color.



MARY SORROWS HUGHES
Coastal Rose Hips—Maine Surprise
 22" x 30" (56 cm x 76 cm)
 Arches 300 lb. cold press

I am stimulated by vivid dramatic color and subjects that are unusual and surprising. Watercolor is my preferred medium due to its fluid, sweeping quality and its propensity toward happy accidents and unexpected results. Salt was thrown into areas of wet paint to create texture on the rose hips, and layers of color were built up to portray the vivid green of the leaves and the red of the rose hips. Blues were later dropped into areas of the leaves. The complementary nature of the greens and reds helped heighten the visual effect of each, which added to the power of the painting's color statement.



ANN PEMBER

Peony Unfurled

21" x 29" (53 cm x 74 cm)

Saunders Waterford 140 lb. cold press

Subtle color changes that occur over flower petals intrigue me. Colors can be wonderfully clean as well as lush, and are even reflected from surrounding objects. Using transparent pigments for clean, luminous results, I applied colors to wet areas and let them mingle on the paper. Complementary colors, such as the blue and orange in the petals, make the painting lively and vibrant.



KAREN MATHIS

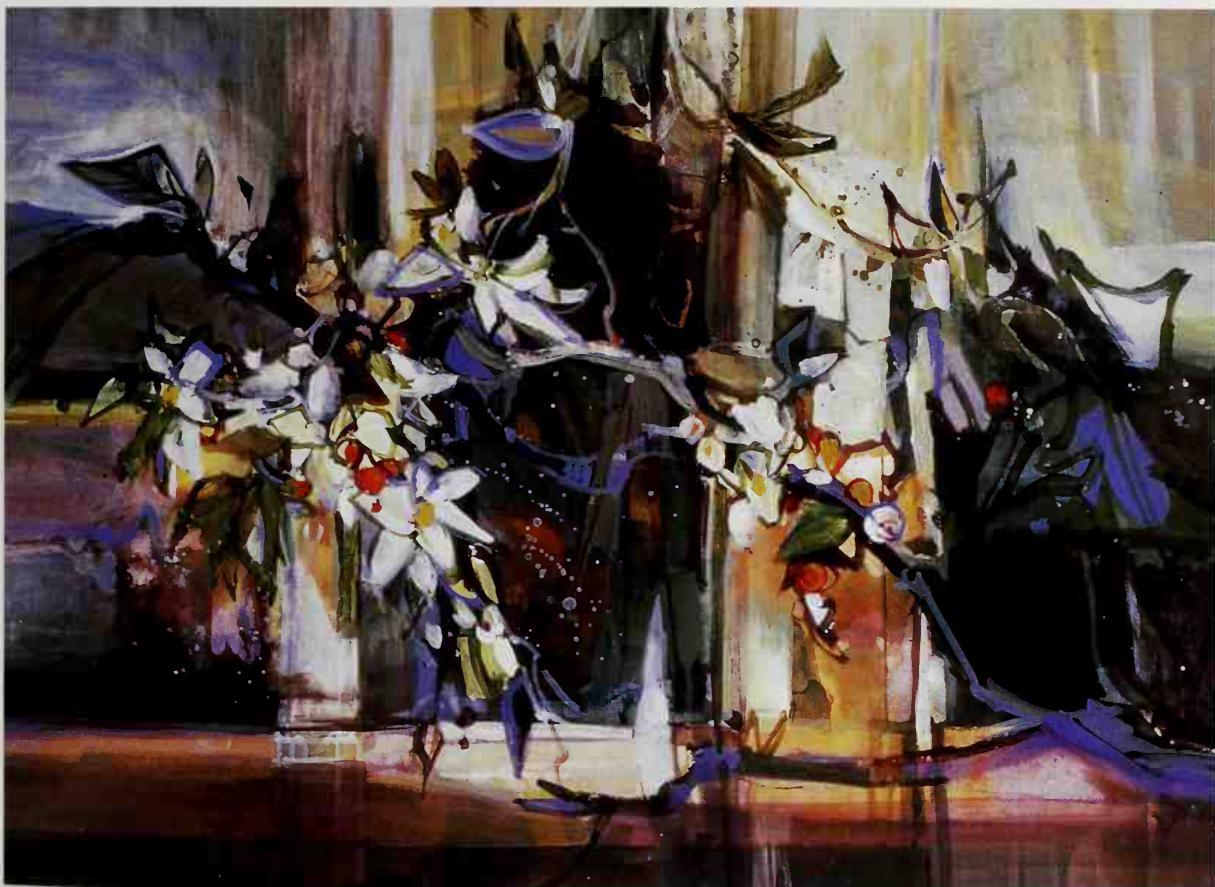
Vacation Stop

22" x 25" (56 cm x 64 cm)

Arches 140 lb. cold press

Watercolor with gouache

I wanted to use colors that made the subject and light around her glow. The complementary combination of crisp yellow against the more neutral violet accomplished that goal. Touches of yellow gouache were added in the violet to soften the shadows cast from the tree above and to unify the background with the yellow of the chairs. The unusual color combination might surprise viewers and draw them in for closer inspection.



JANE R. HOFSTETTER

Emergence

21" x 29" (53 cm x 74 cm)

Strathmore 5-ply illustration board

Watercolor with acrylic

Dramatizing a tiny cluster of leaves, berries, and small white flowers presented a difficult challenge. Beginning with transparent watercolor washes of warm bright colors, I added warm and cool darks for contrast. Washes of pale acrylic in various areas gave a veiled look to the underpainting, and the subject was defined using energetic calligraphic brushstrokes. A final check made sure each piece of the subject was similar yet unique. The warm transparent color from the background gives *Emergence* much of its dramatic glow.

BENJAMIN MAU

Wind Dusk

40" x 30" (102 cm x 76 cm)

Arches 140 lb. cold press

Wind Dusk was first designed on wet paper to allow the natural flow of background watercolor to be part of the creative process. Naples yellow, burnt umber, and Prussian blue were used as the primary colors, with salt and sawdust applied for texture. Additional layers of color with touches of magenta and alizarin crimson were built up, the layering creating a rich and complex visual impact. The house and flowers were drybrushed to complete the work.





JANE E. JONES

Musical Mesa

22" x 30" (56 cm x 76 cm)

Arches 140 lb. cold press

Musical Mesa is a composition based my reaction to classical music; the music evokes different hues, color temperatures, and intensities. I began by drawing horizontal shapes when suddenly a clash of symbols created vertical shapes for conflict, which then led to a landscape. Painting wet-in-wet using gradation of hue, color temperature, value, and intensity creates visual movement. The light meets the dark yet the painting maintains a sense of unity.

KATHLEEN JARDINE
Sacred and Profane Love: The
Copulations of Monsters

48" x 51" (122 cm x 130 cm)
 Lanaquarelle #1114 hot press

Although I work only from life, all of my work employs intensified colors that are used to elicit what might be called hallucinatory realism. My paintings are allegories that compress detail for layered meaning. I have no strategy for making them; I just work as if in a spell.





CARMEN NEWMAN BAMMERT

Water's Edge

20" x 28" (51 cm x 71 cm)

Winsor Newton 260 lb. cold press

Watercolor with white ink

I floated a triad of peacock blue, new gamboge, and a mixture of opera and rose madden on wet paper. As the colors mingled, they produced organic shapes, textures, and secondary hues. After drying, I studied the work for a sense of subject and found a wing-like shape in the saved white area and outlines of leaves and branches. I then began to develop the concept of a snow goose landing along a stream. Darks were achieved by adding thalo blue and alizarin crimson. By using a limited palette, I maintained a fresh look, and the colors gave the painting a mystical, airy feeling.

RAKA BOSE SAHA

Prelude

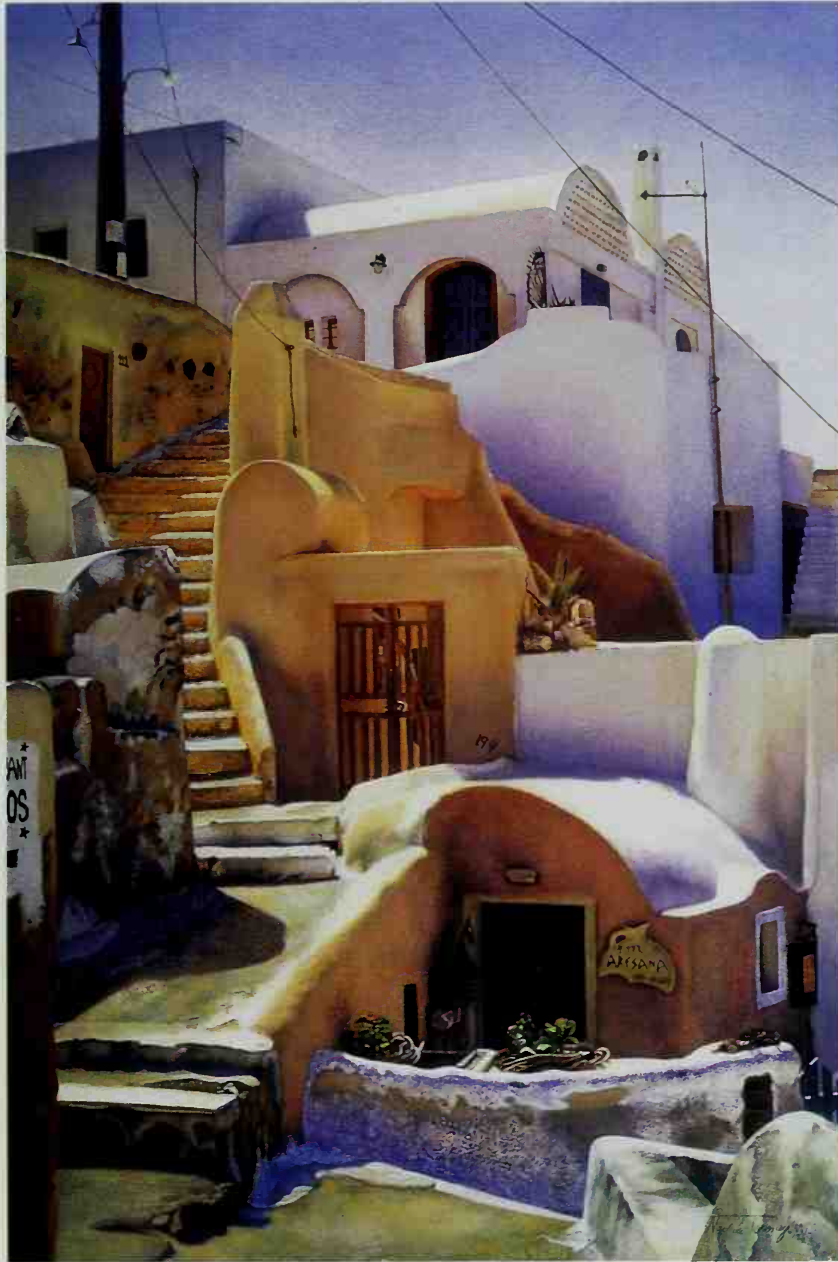
30" x 22" (76 cm x 56 cm)

Arches 300 lb. cold press

Watercolor with acrylic and ink

Color and composition are interlaced and are the most important elements of my work. I do not distort forms, but I enjoy unrealistic colors because they give my paintings an abstract quality. After applying the main body of colors with acrylics, I covered the entire painting with water-based black ink. When the paper was dry, I soaked it in cold water and washed it with a soft sponge. This caused the ink on top of the paint to wash away, leaving ink embedded in the tiny crevices of the paper. I accentuated various areas with more acrylics to complete the work.



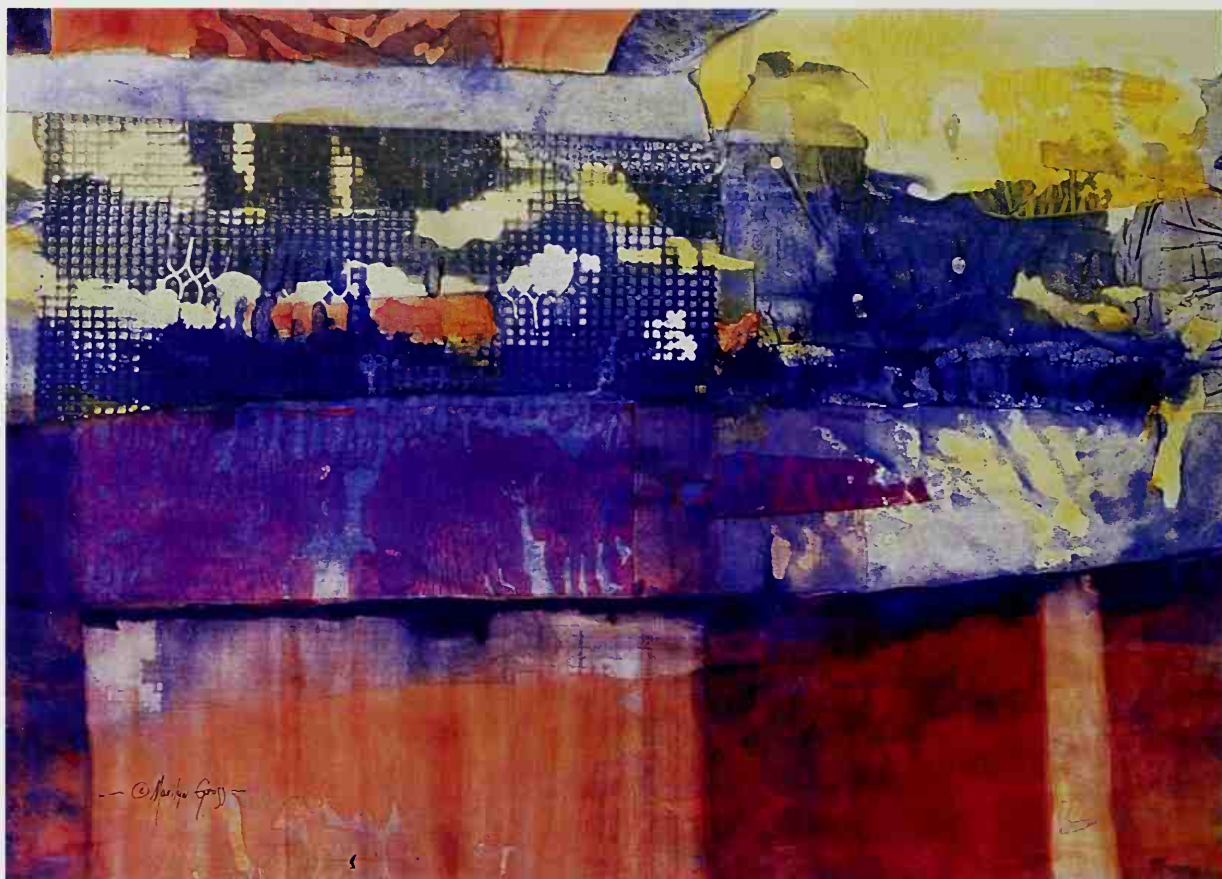
**NEDRA TORNAY*****Oia, Santorini***

29" x 20" (74 cm x 51 cm)

Arches 300 lb. rough

Watercolor with acrylic, gouache, and gesso

When my transparent watercolor wasn't producing the desired effects, I employed other techniques to make it work. I applied gesso, then painted with transparent watercolor. White acrylic was used in thin washes to lighten values, and small sunlit plants were rendered with bright opaque gouache because complementary colors in minute areas appear dull. With transparent watercolor I juxtaposed complements to achieve brilliance, then used complementary colors as glazes to dull and darken values. Due to the intense California sunlight, the buildings could have been portrayed as being white, but I feel my colors bring more dimension and interest to a familiar subject.



MARILYN GROSS

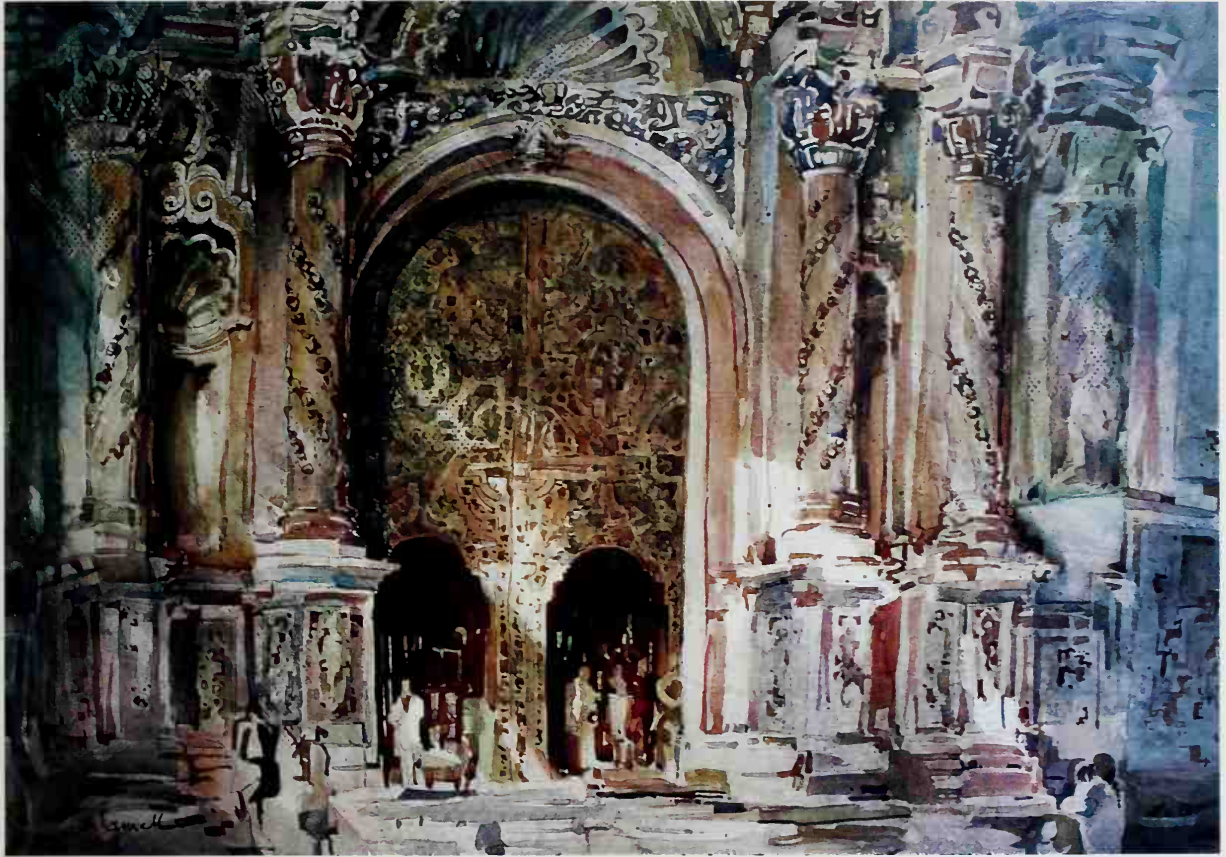
Urban Promise

22" x 30" (56 cm x 76 cm)

Arches 140 lb. hot press

Watercolor with acrylic, ink, gesso,
and Caran d'ache

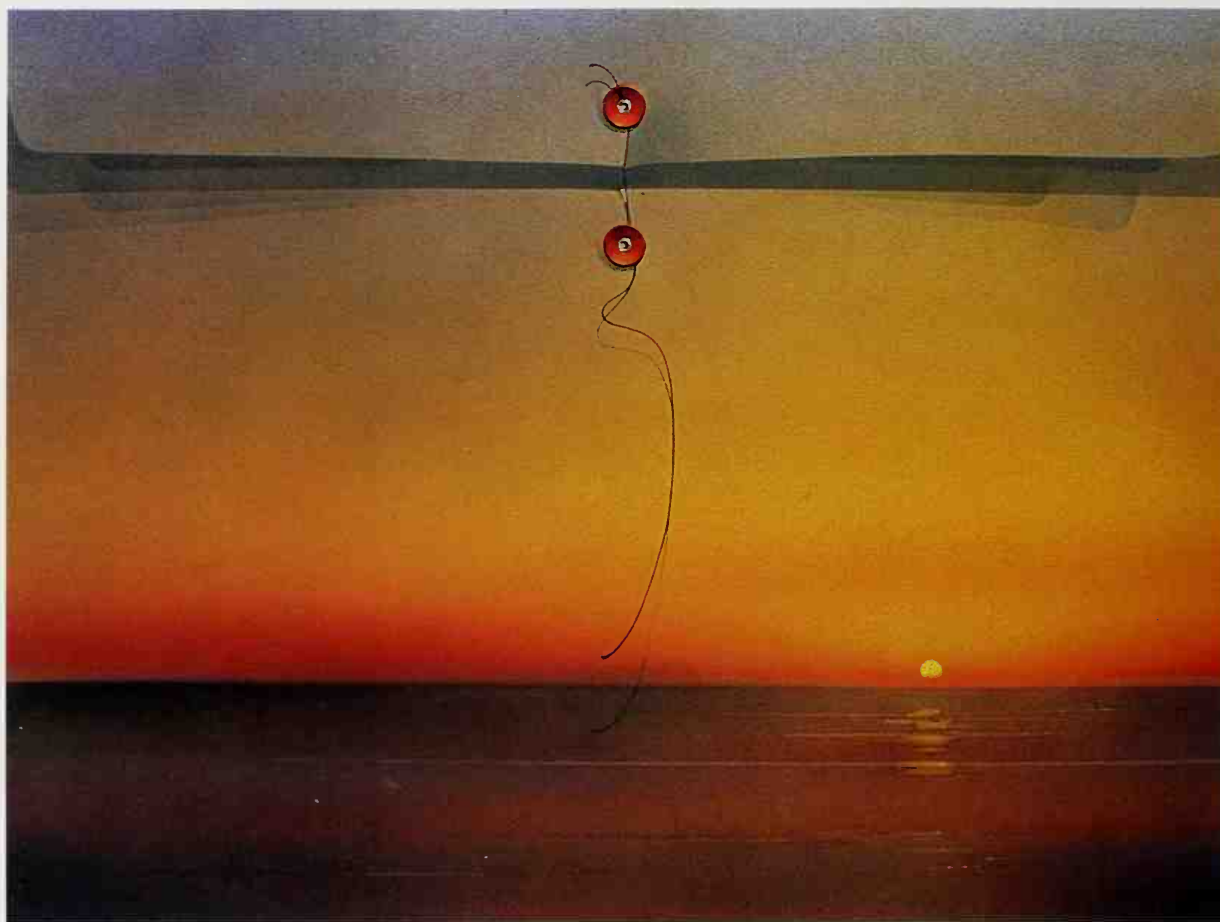
Color is perhaps the most powerful communication tool an artist has, since color seems to speak directly to the soul of the viewer. In *Urban Promise*, I have used color to convey the feeling of rural areas versus urban areas, using large simple areas of earth tones to represent rural areas, and more sophisticated violets and blues to indicate approaching urban areas. Smooth open spaces representing rural areas are in quiet contrast to the more active portion representing urban life, not only in color but also in texture and line.

**ROBERT LAMELL*****Saltillo Cathedral***

22" x 30" (56 cm x 76 cm)

Arches 140 lb. cold press

Late-afternoon sun casts warm rays of color mixed with spots of highlight on the front of the cathedral, reflecting up from the lit foreground. A play of warm hues, balanced by cool complements, lead into the portal with a glow of color. The light at the cathedral entrance anticipates the drama one would experience on entering the building, directing and drawing the viewer into an expected mystery. *Saltillo Cathedral* was done all at once, capturing the light as it reflected off the textured wood, setting up a contrast on the marble architectural elements.



MILES G. BATT, SR.
Left-Handed Complement

17" x 23" (43 cm x 58 cm)
 Arches 140 lb. hot press

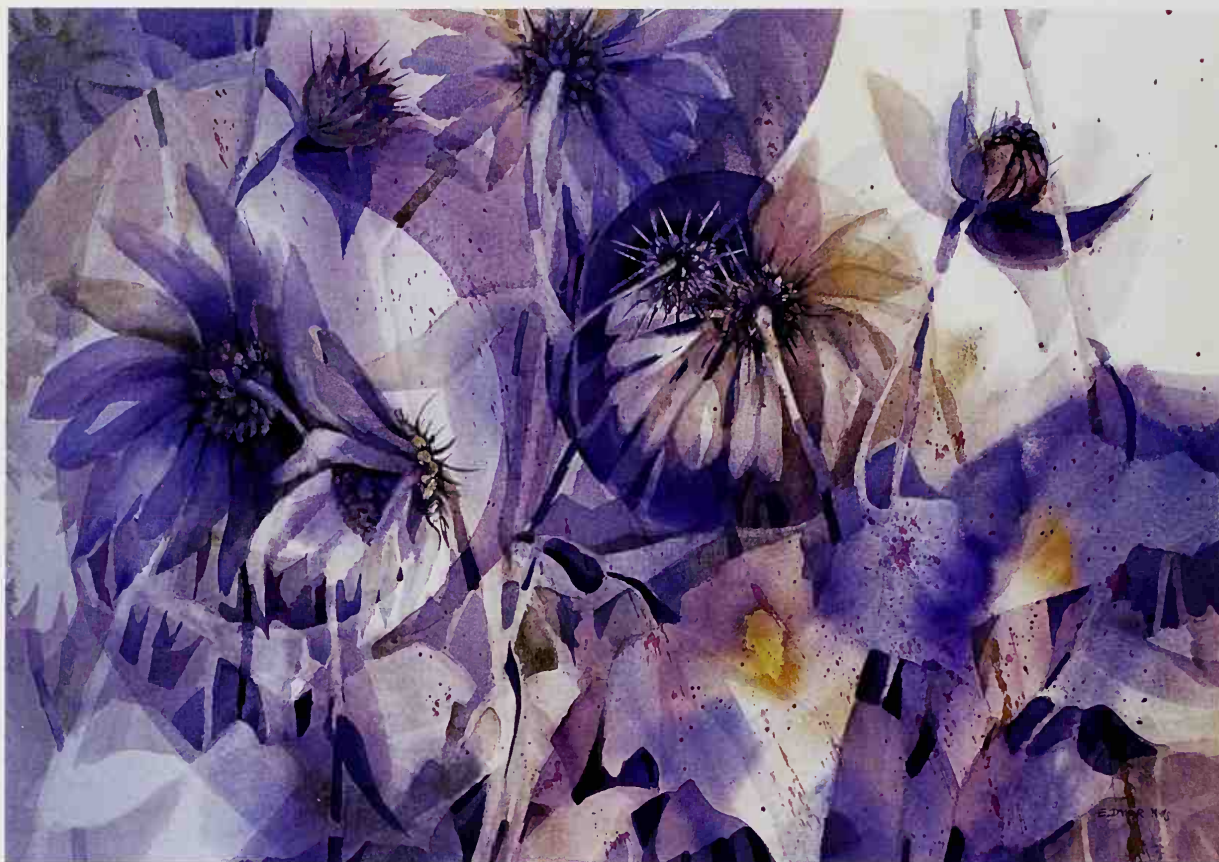
The intent of *Left-Handed Complement* is to present an image that defies closure—is it a seascape or an envelope? Ocean, sky, and water are modified by changing sunlight and warm color vibrations that are produced by light on surfaces and by the atmosphere at various times of the day. Full sheet washes were applied with an Oriental Hake brush, followed by countless airbrush glazes to blend the surface with subtle color nuances. Using frisket paper for masking, the cool shadow under the envelope flap was airbrushed. Finally the buttons and string were carefully rendered with a brush.



BARBARA GEORGE CAIN
The Blues Club

22" x 30" (56 cm x 76 cm)
 Arches 140 lb. cold press
 Watercolor and gesso

The warm skin tones of the musicians performing at the annual art festival in Fort Worth, Texas were the inspiration for the warm colors of *The Blues Club*. For contrast, a wide range of cool hues, values, and intensities was used: blue grays, violets, darker and brighter blues to blue greens. To draw attention to the face of the larger figure, I applied the most intense color and greatest contrast. After painting the larger figures, piano, and background, I layered diluted white gesso over the background and loosely painted the other figures and musical instruments.



EVALYN J. DYER
Sunflower Symphony
 22" x 30" (56 cm x 76 cm)
 Whatman 200 lb. cold press

As part of the artistic license available to painters, my color choice is based on my emotion rather than on the actual color of the subject matter. *Sunflower Symphony* reflects my love of blues and purples. A sense of spiritual serenity is projected by the interaction of the many soft hues and darker accents which complement the analogous colors. After an initial wet-in-wet application of large areas of color to establish the dominant color theme, glazing was used to build up form with lights and darks. Brush spattering added texture and darker accents added sparkle.



PAUL W. NIEMIEC, JR.

Black Forest

17" x 19" (43 cm x 48 cm)

Arches 140 lb. cold press

When designing my paintings, I use color relationships as a means of pursuing unity and balance. I favor a tonal approach, using grayed colors, shades, and tints, with restrained use of saturated color accents, placing emphasis upon atmospheric effects of light. For this portrait of my daughter, a dark warm background was used as a foil to focus attention on her eyes and whimsical gaze. Color harmony and richness were developed through the use of a limited palette, gradation of color values and saturation, analogous and complementary colors, and dark accents to enliven nearby colors.



RICHARD SEDDON

*The Diablerets Near Sion,
Switzerland*

19.5" x 19.5" (50 cm x 50 cm)

unpressed handmade paper

Watercolor with India ink and pencil

One feature of the light on a cloudy day in the Swiss Alps is the way the rectilinear forms of the ice-covered high rocks attain a pearlescent quality. The higher the gaze travels upward the more this effect is seen, until the very high slopes lose their tints and become monochrome, devoid of color. At this level, they blend into the sky until one cannot tell where mountains end and sky begins. As the gaze descends, color increases, and at the tree line, full color reigns and everything is quite distinct.

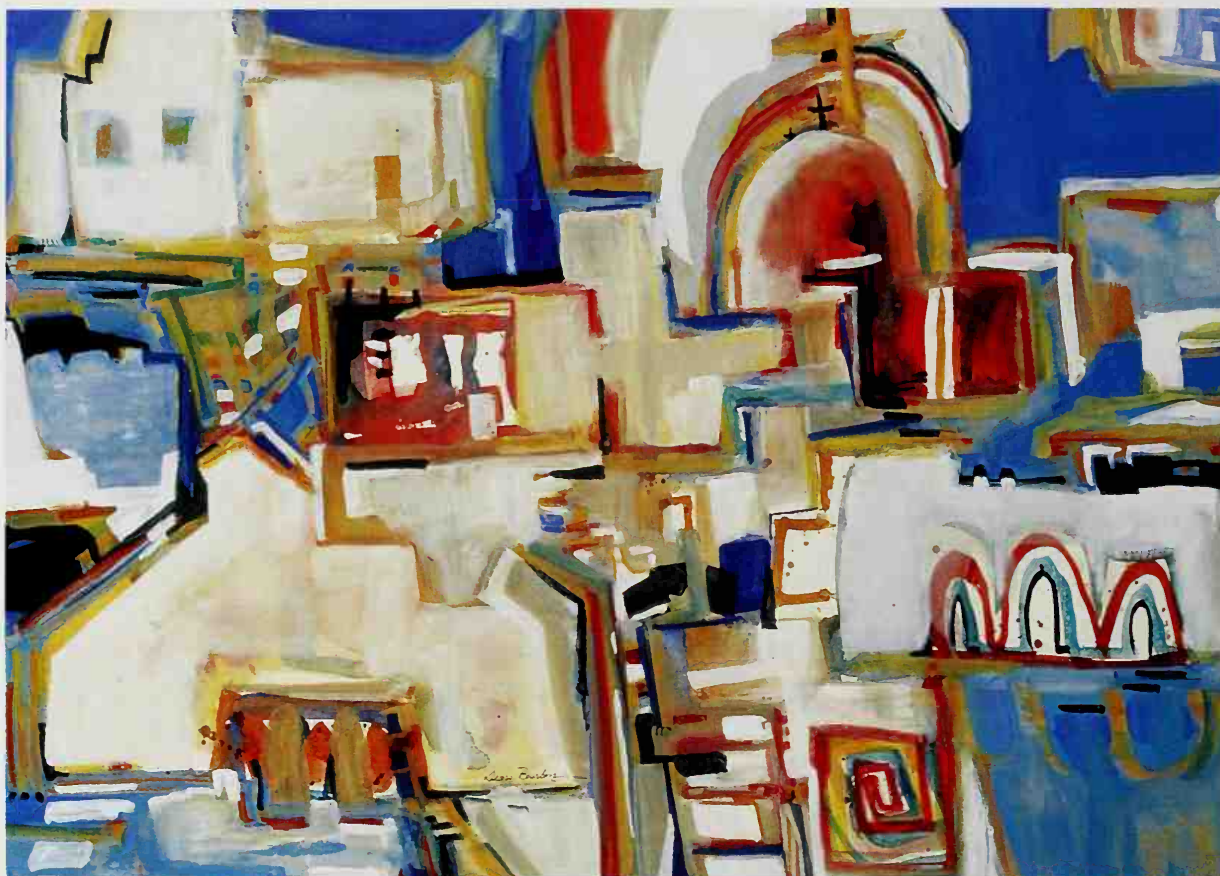
**JANET SHAFFER*****Crescendo***

22" x 28" (56 cm x 71 cm)

Illustration board

Watercolor with acrylic

I was motivated to paint *Crescendo* after traveling in the Southwest, where I was intrigued by the colors, the open expanses, the brilliant skies, and the transcendent light on trees and land. I chose illustration board because of its stability and the way it allows a loosely rendered, somewhat abstract look. The board also tolerates additions of texture, which helped the glazes to create living color. To emphasize the push and pull of contrasting darks and lights, I applied successive layers of water-diluted color over certain areas of the trees, sky, and earth masses.



MARILYN SEARS BOURBON

Santorini I

14.5" x 21.5" (37 cm x 55 cm)

Arches 140 lb. hot press

Watercolor with gouache and
watercolor pencils

The Greek village of Santorini is perched amidst cliffs and dramatic verticals on the edge of a volcanic bay. I flattened the three-dimensional conflict of buildings and rocks into a textured tapestry of alternating blues, whites, and local color. On top of transparent color washes, I built layers of gouache, which I applied, scraped out, and sponged into lines and shapes to form positive and negative space. Watercolor pencils enhanced lines and built color contrasts.

J. LURAY SCHAFFNER

A Different Freedom

30" x 20" (76 cm x 51 cm)

4-ply museum board

Watercolor with ink, gouache, pencil,
and collage

Composing this painting on black museum board was a new experience for me, and I went through a process of applying a number of different papers, inks, and paints to alter the board's black surface. No matter what surface I'm working on, I keep in mind that color and value are relative concepts and depend completely on what is around them. As a composition develops, I find special satisfaction in finding a bright center of interest in most of my work as well as giving the viewer other areas to seek out and enjoy.





RUTH L. ERLICH

Watercolors: Third Dimensions VIII

34" x 44" (86 cm x 112 cm)

90 lb. and 140 lb. rough and smooth

I constructed separate forms with watercolor paper and adhered them to the surface of a larger sheet to establish depth and movement before beginning to paint. As I made my first stroke of color and saw the flow and clarity, my obsession with watercolor began to take hold. From then on, the colors influenced the development of the composition, with cool colors creating a hazy landscape, and bright washes of orange, yellow, and strong blue suggesting a broad, southern-California beach with the ocean beyond. Opaque white and black were helpful in establishing a pattern of light.



RALPH BUSH

Harbor Reflections

25" x 20" (64 cm x 51 cm)

Strathmore 500 series

A sunny day in Gloucester, Massachusetts with the fishing boats at anchor unloading their catch provided a perfect subject. The dark blue shadow of the water reflecting underneath the old wharf then out and down to the bottom of the painting added to the dynamics of the composition. The reflections in the water, the rusting red trawler, the old dock with its rotting pilings, and the scattered clouds against the deep blue sky all combined to create a strong watercolor.



HAROLD WALKUP
Reflect on the Night

21" x 29" (53 cm x 74 cm)

Arches 140 lb. rough

Reflect on the Night is the result of an experiment with color I attempted when my creativity hit a mental block. Reds in watercolor paintings are typically used as accents and rarely as the dominant color. I mixed quinacridone red, rose madden genuine, and alizarin crimson with a touch of manganese blue and covered the paper with the dark wash, adding more color around the buildings. When dry, while the shadow areas were protected with drafting tape, the light areas were lifted with a damp sponge. Darks were added for emphasis and highlights on the figure were lifted with an electric eraser.



WOŁODIMIRA VERA WASICZKO

A Still Moment III

20" x 30" (51 cm x 76 cm)

Crescent 100% rag hot press

Watercolor with acrylic

Working with a basic palette of alizarin crimson, cerulean blue, cadmium yellow light, olive green, violet, and turquoise, I began my painting with loose brushstrokes on wet watercolor board. I built up layers of strong color while pulling out shapes of subject matter. Using a combination of transparent and opaque glazes, I softened the darker areas and made other adjustments as the composition evolved. Cast shadows of pale color suggest a feeling of depth. Color moves subtly throughout by means of secondary box-like geometric shapes that create a backdrop for the subject matter.



MARY JANE BELL

Jane

22" x 30" (56 cm x 76 cm)

Arches 140 lb. medium

Light and shadow highlight the center of interest, the face of the subject, which has the strongest detail. As the viewer moves away from the center, there is less detail and the light becomes weaker and the colors more muted. Background colors were kept subdued and less clear to make the background recede. Differing vibrancy of colors gives the painting excitement. I prefer to use a medium weight paper to get a cleaner painting with better contrast.



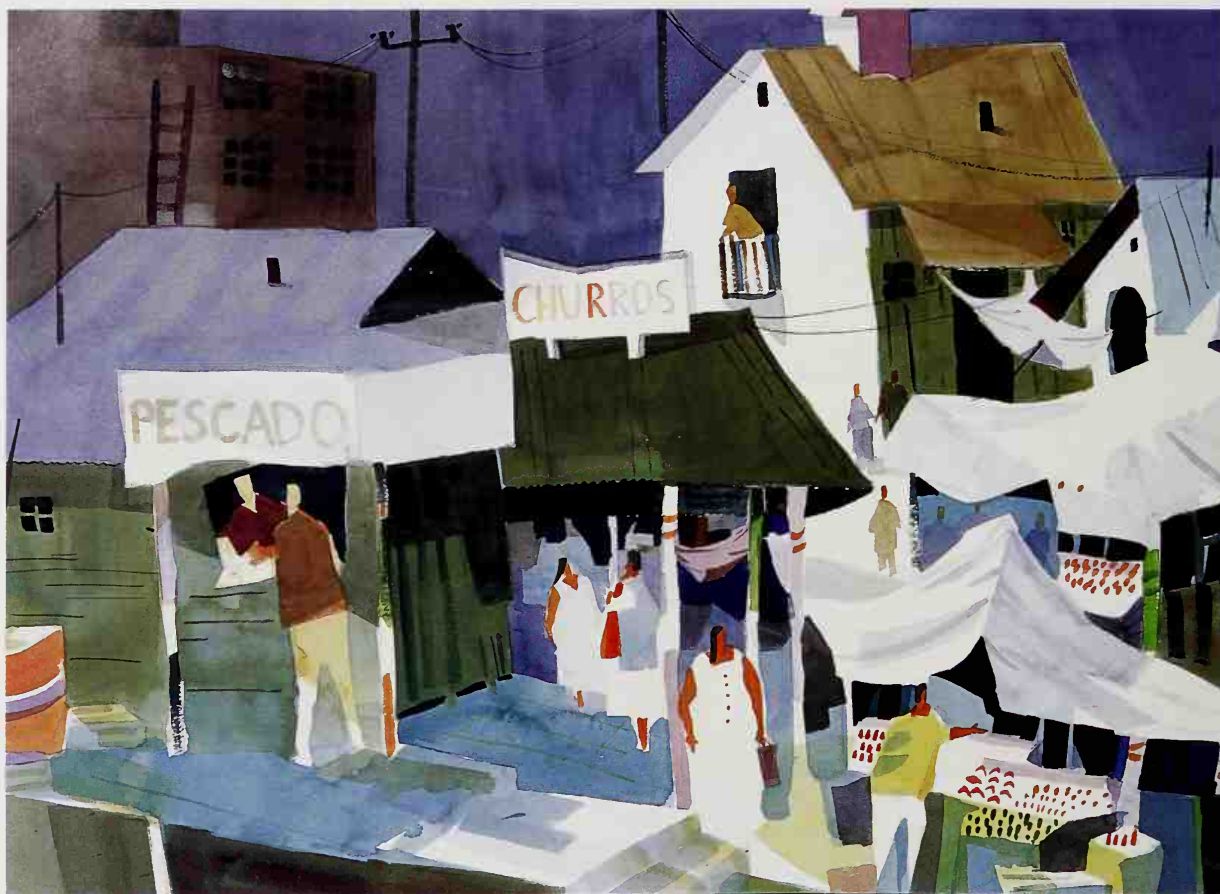
GENIE MARSHALL WILDER

Line Dance

30" x 40" (76 cm x 102 cm)

Arches 300 lb. cold press

A still life can be a living thing, its objects suggesting unlimited imagery. I brought vibrancy to *Line Dance* through the use of light, shadow, and color, obtained mainly from opposing cool with warm colors, and dull with bright colors. If all the colors were vivid, there would be no brilliance. I exaggerated these contrasts, taking the viewer beyond the actual subject matter to involve all the senses.



ELLEN NEGLEY

Fruta!

30" x 22" (76 cm x 56 cm)

140 lb. rough

In painting *Fruta!*, I used flat overlapping and offset washes of transparent watercolor to emphasize a Latin market scene—the layered buildings, leaning roofs, mass texture, and colorful groups of bustling people. The light from the white paper combined with the transparency of the overlapping shapes gives the work a chaotic dimension and energetic friction. The large, stark whites of sunlight provide contrast in a busy painting.



MARY BRITTEN LYNCH

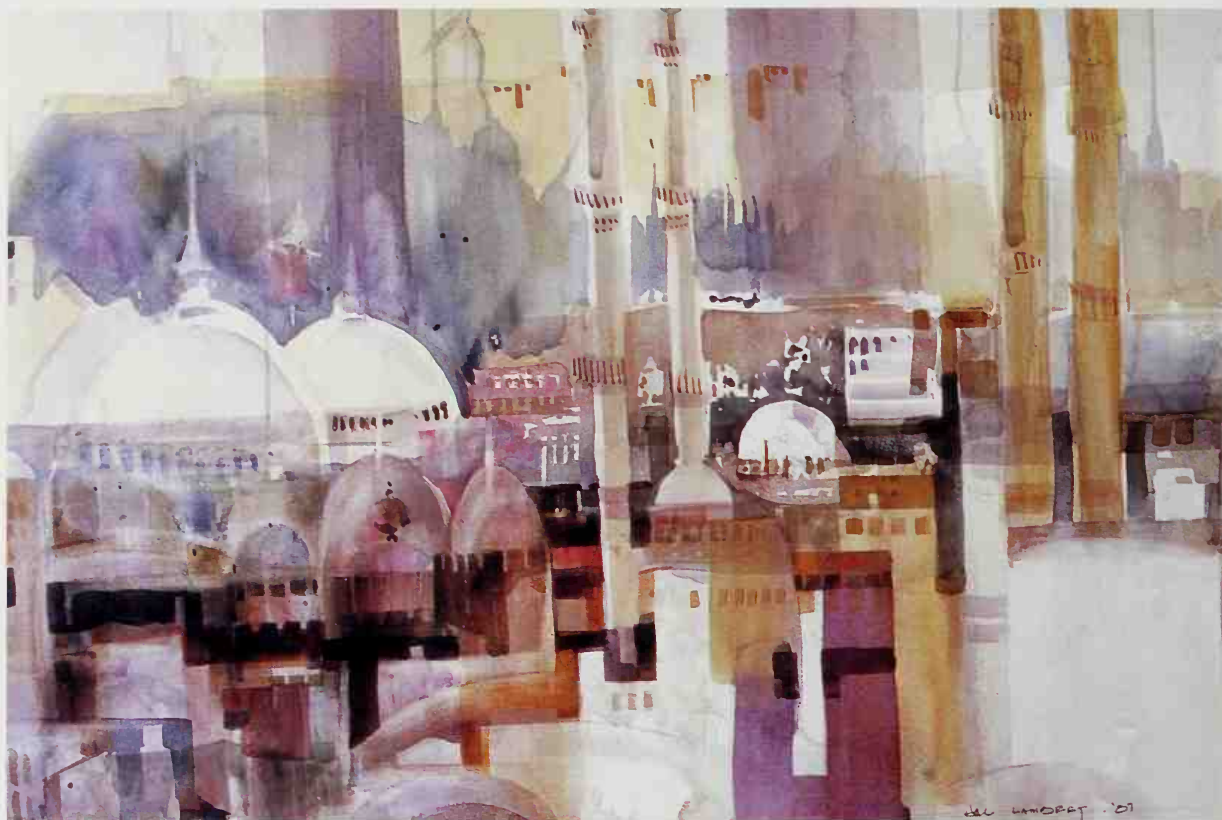
Canyon Vistas

30" x 26" (76 cm x 66 cm)

Arches 140 lb. cold press,
Strathmore cold press board

Watercolor with acrylic

I found representing the compatible union of a horizontal landscape attached to a bold abstract was an interesting challenge. After dividing spaces into areas of light and shadow to provide a striking contrast, I reduced the abstract part to the simplest form making the landscape the focal point. The contrast of yellows and blues give the painting warmth and mystery, while the power of the overall design provides the viewer a subtle feeling of familiarity.



HAL LAMBERT

Istanbul

22" x 30" (56 cm x 76 cm)
Bockingford 140 lb. cold press

I started painting abstractly, pulling out both positive and negative shapes, and using color to help describe the architectural forms and provide perspective. Vitality was created by the vibration of warm and cool colors and dramatic darks that punched out the light areas. Dark-colored shadow accents set up an abstract rhythm that weaves throughout the painting. Glazes of transparent watercolor were used to create spatial distance and allowed patterns to develop. My goal was to interpret an exotic cityscape simply, allowing the technique to create the interest.



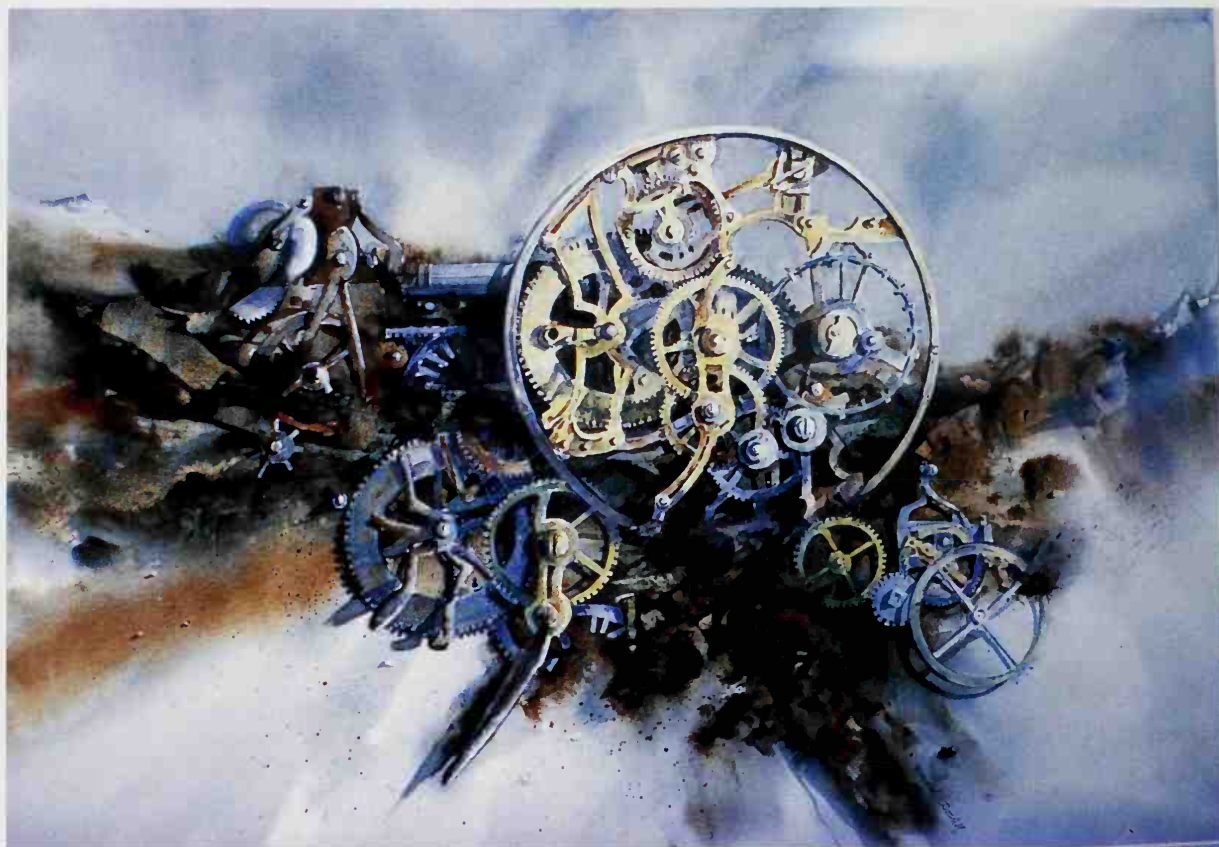
STEVEN LOTYSZ

Off 78

30" x 20" (76 cm x 71 cm)

Arches 300 lb. cold press

A landscape is a playground for sunlight, creating colors in light and shadow in ever-changing combinations. Early-morning and late-afternoon sun create the warm atmosphere I crave for my emotional, moody paintings. Often as I roam the Midwestern countryside, the late afternoon sun will emerge from behind a cloud and transform a dull, lifeless landscape into a breathtaking vista. White snow is transformed into luminescent purples and pinks; plain brown soil turns into an array of rusts and ochers; and green grassy plains seem iridescent under the long rays of the sun.



DONALD L. DODRILL

Elements of Time

19" x 29.5" (48 cm x 75 cm)

Arches 300 lb. cold press

Watercolor with Pelican Graphic White

Color becomes an important factor when the subject matter of the painting is inanimate objects; color, rather than expression, must relay the tone of the subject.

Liquid masking and masking tape were used to preserve the clock gear, while washes were painted wet-in-wet to provide the soft effect of the sand. Soft muted colors in the background and foreground added emphasis to the sharper defined edges of the clock gears. Color coordination was important to the overall composition.



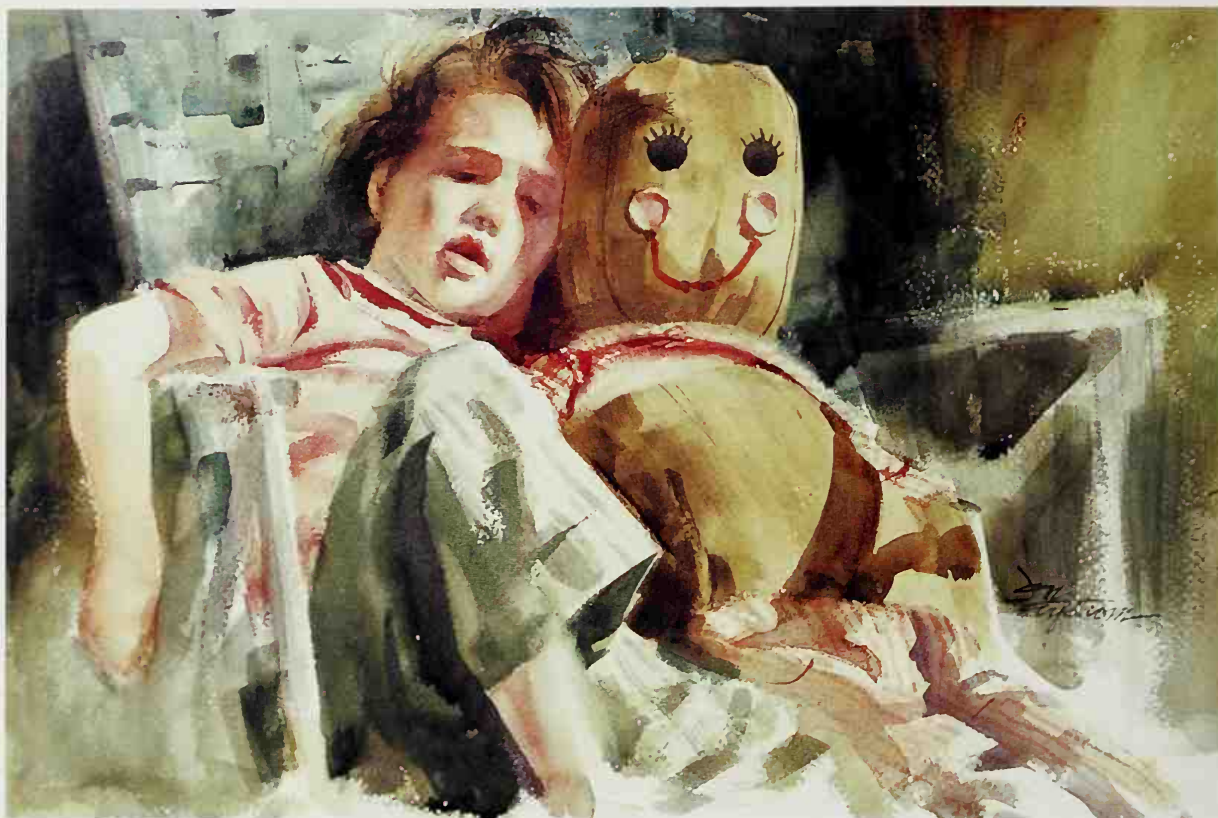
DON O'NEILL

Drive to Sunset House

20" x 28" (51 cm x 71 cm)

Bockingford 140 lb. cold press

In *Drive to Sunset House*, I was fascinated by the play of light and shadow as it flowed down the mountain, across the road, and over an old stone wall. I found this an ideal lead-in to the center of interest, the old stucco mission-style house. I achieved the bright light by painting relatively cool colors in the shadow and sky areas. Some areas required a measure of reflected warm light radiating from the nearby sunlit foliage. Rather than using neutral or grayed colors in these passages, deeper, richer colors were used to define the areas of shade.



JON D. ARFSTROM

Playmates

15" x 22" (38 cm x 56 cm)

140 lb. cold press

The tranquility of the situation portrayed in *Playmates* called for a mood supported by unobtrusive colors. The basic hues are red and its complementary green, toned back to subtler shades. For me, such a subject demanded the use of the watercolor medium with its clarity, transparent washes, and sometimes ingratiating suggestion of effortless painting performance.



SHEILA T. GRODSKY

Bottlescape

22" x 30" (56 cm x 76 cm)

Lanaquarelle 140 lb. hot press

Attracted to rich, saturated colors, I select color for my floral paintings carefully before beginning. Once I start, I work wet-in-wet, allowing unpredictable mixtures to excite and motivate me. Colors were floated onto unstretched wet paper and allowed to flow downward on a tilted board. The paint broke up into a soft underpainting and coarse salt activated the surface. Imaginary bottles were lightly sketched in, then flowers, leaves, and stems were painted negatively. Intense darks in the background created drama and horizontal bands painted between the bottles weave the painting together.



DON DERNOVICH

Doves in a Glade

14" x 22" (36 cm x 56 cm)

Arches 200 lb. cold press

Watercolor with gesso

With color as light, my attempt to capture light in *Doves in a Glade*, the time of day and a mood of tranquillity and peace was accomplished. A warm palette and strong value contrasts contributed to the emotional appeal of the painting. Heavy application of pigments on the nonabsorbent surface of the paper was conducive to creating texture and reclaiming whites by lifting paint with a thirsty brush.



RATINDRA DAS

Mismaloya Boat Excursion Party

15" x 22" (38 cm x 56 cm)

140 lb. rough handmade Indian paper

If shape and value are analogous to bone and muscle, then color is the heart and soul of a painting. Applying colors and watching how they mix and mingle on the paper is a creative and exploratory process without limit. Colors chosen for my work are my own—intuitive, arbitrary, and with almost no reliance on local color. The heavy, irregular texture of handmade Indian paper is particularly suitable for my painting approach; I mix paint directly on dry paper to let the colors granulate and mix. This method allows the colors to retain some identity of their own, even in the exaggerated dark passages.



JACK FLYNN

The Red Comb

11" x 15" (28 cm x 38 cm)

Strathmore 3-ply bristol

I use only ten or eleven colors, never applying any of them directly to the paper, but mixing them on my palette and brushing on fresh pigment. I apply the paint in flat, graded washes of transparent color, placing the strongest light values against darkest ones where I want to establish the center of interest. I try to balance hard and soft edges as well as spontaneous marks and careful edges. I was attracted to the red comb in the woman's hair and made that a key element in the picture.

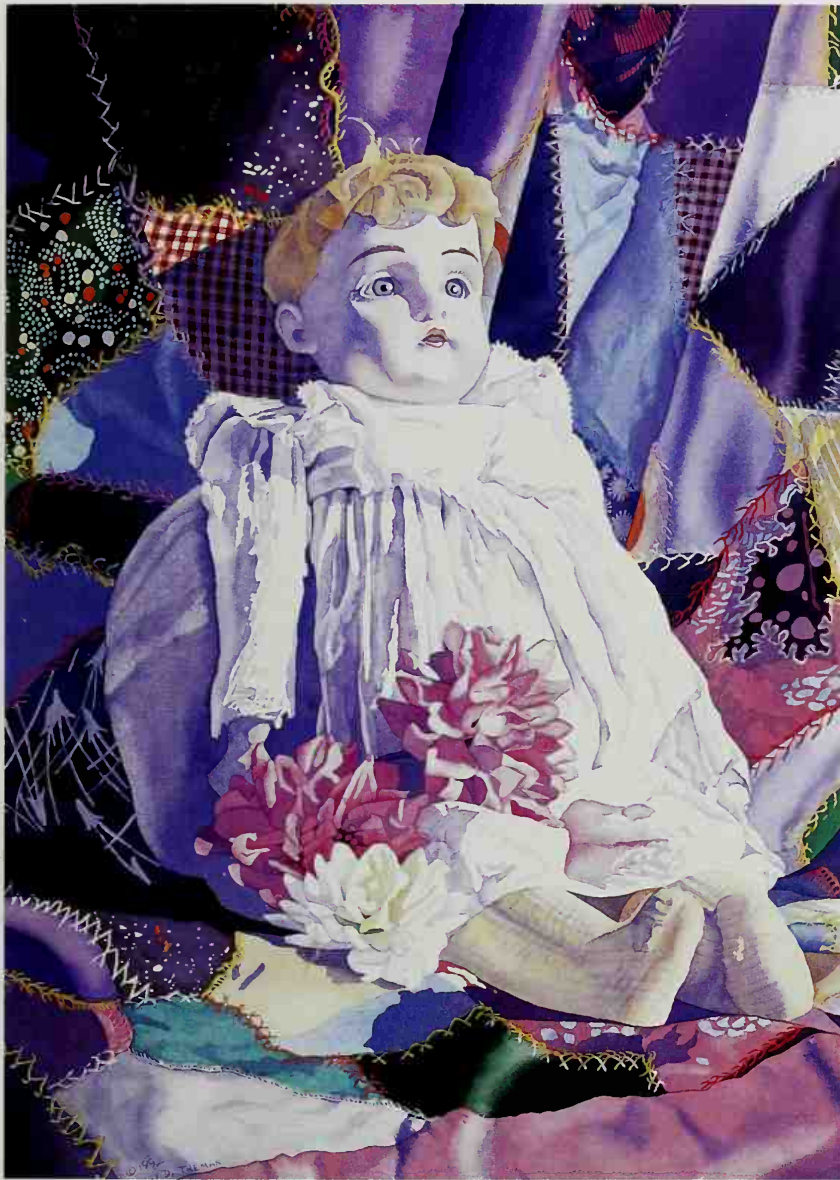
JUDY D. TREMAN

Daydreamer

29" x 21" (74 cm x 53 cm)

Arches 300 lb. rough

An antique German doll found in my grandmother's attic propped up against a multi-colored silk quilt is the subject for *Daydreamer*. Underlying purple shadows unify the painting, and a selection of relatively cool colors makes the many colors in the painting work harmoniously. The colors glow with a jewel-like clarity and brilliance because the transparent watercolors allow the white paper to shine through the paint. The rich and delicate colors of the quilt shimmer with reflected light, even in the darkest shadows.



FRANK FRANCESE

Rainy Day—Varsi, Italy

15" x 11" (38 cm x 28 cm)

Saunders Waterford 140 lb. rough

I used color to indicate the faint outlines of the imposing buildings and narrow streets of Varsi on a rainy day. Without pencil guidelines, I applied pure color on a dry surface. While the paint was still wet, I introduced more color and let it mix on the paper to achieve the wet, granular effect of a rainy day. Pure cadmium colors were applied over the dark grays to complete the painting, directing the viewer's eye toward the focal point, which is the imposing arched passageway and the faint outlines of people and their umbrellas.





SUE KEMP

The Red Chair

22" x 30" (56 cm x 76 cm)

Arches 300 lb. cold press

As I explored Taos, New Mexico, a bright-red chair, standing alone, casting wonderful shadows on a stone walk, caught my eye. After moving furniture and clay pots in the process of design, I captured the moment with my camera. In my studio, I quickly applied vivid colors one next to another and allowed them to mingle and explode into exciting dark patterns that set the stage for *The Red Chair*. Glazes of red were applied over some of the greens and vice versa, creating harmony in the complementary color scheme.



TOM FRANCESCONI

Snack Time

13.5" x 20.5" (34 cm x 52 cm)

Winsor and Newton 140 lb. cold press

Since the birth of my first son, I have discovered countless opportunities to explore color. *Snack Time* reflects one such effort in which I chose yellows and oranges to convey a sunlit feeling. By allowing the paint to run, I explored textural possibilities while suggesting dappled light. Dramatic complements around the upper portion of the figure elevated the visual impact of my subject. In concert with the other elements in this painting, color declares a presence of warmth and contentment.



VELOY J. VIGIL

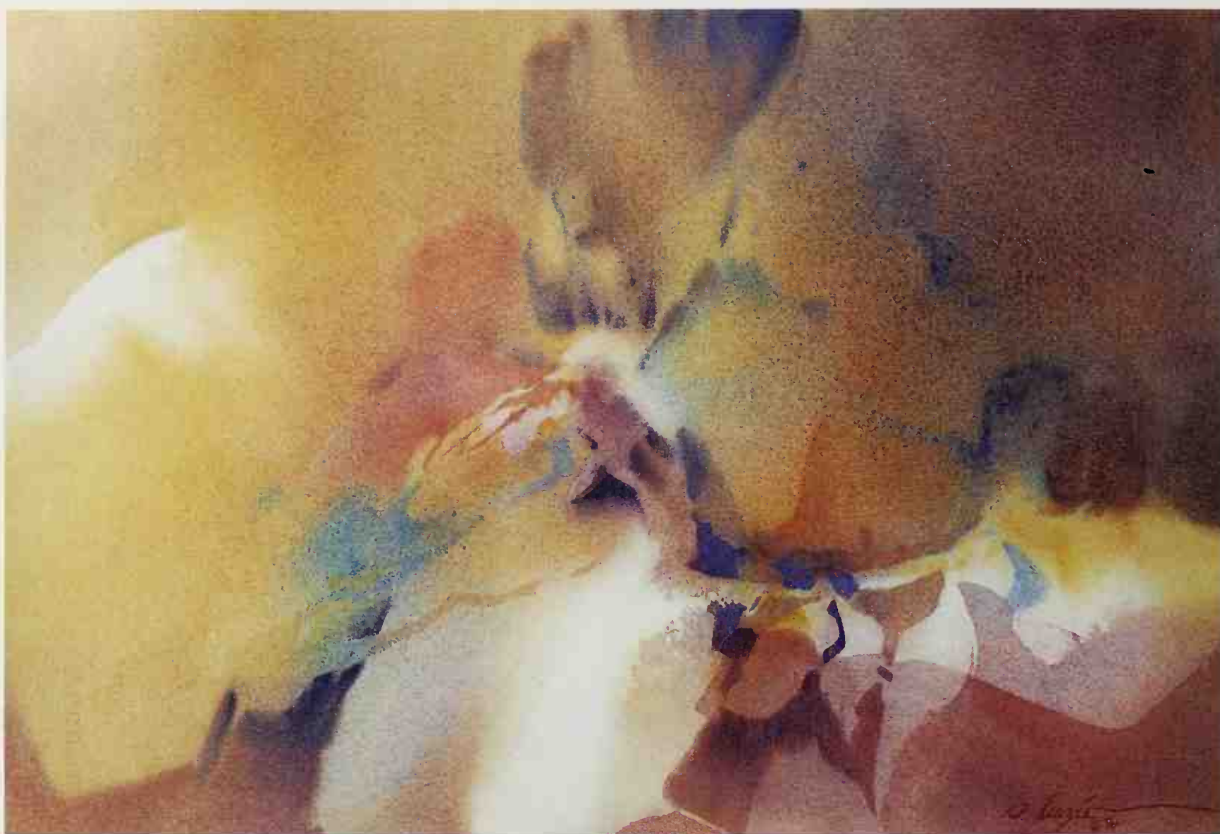
Chamisa and Asters

11.5" x 11.5" (29 cm x 29 cm)

AHC 3-ply board

Watercolor with acrylic and gouache

The figures in *Chamisa and Asters* were placed in front of an area of neutral grays; the great shadowy background contrasts with the colors in the foreground. The landscape and the sky were created with the use of contrasting values and quick brushstrokes. All of this adds to the feeling of concealment within the flora.



SUSAN LUZIER

Madeline Magic

15" x 22" (38 cm x 56 cm)

Arches 140 lb. cold press

Of all the elements and principles, my relationship with color is the most fickle. My only constant in the use of color is the desire for the deepest, richest, and sometimes most velvety, effect I can accomplish. I use mostly the pigments that will afford me that wonderful granulated appearance. With careful layering of color, the painting takes on an old-world patina reminiscent of ancient times.

**LOIS SHOWALTER*****By the Window***

21" x 14" (53 cm x 36 cm)

Fabiano 140 lb. cold press

Watercolor with acrylic, gouache, nu-pastels, and ink

Color choices directly effect the patterns, shapes, and the strong light and dark values I enjoy in my work. Color, whether harsh and bold or timid and muted, pushes and pulls shapes forward or away. I began by staining the paper with ink and acrylic washes of complementary colors. Lighter layers of watercolor and gouache were applied, allowing transparent colors to sparkle through. The subject became less important as the shapes of color and design developed. Complementary colors created the pattern of light and dark.

LEATRICE JOY RICHARDSON

Discordant Duet

29" x 21.5" (74 cm x 55 cm)

Lanaquarelle 300 lb. cold press

Glazing with color in its purest form creates an atmosphere through which all color is diffused. Intensity of color allows me to create emphasis and visual excitement. There is an excitement that surrounds the warm browns and tan of his violin and skin tones, the orange and blue color in his hair, the pattern of greens, blues, and yellows in his pinstriped suit, and the purples of his trousers. This offers stark contrast to the other figure who, by using a restricted palette, recedes behind him, though she is the active figure.





GWEN FOX

Taos Autumn

20" x 30" (56 cm x 76 cm)

cold press board

Watercolor with acrylic

As the core of my work, color empowers me to share my inner vision of creativity. In *Taos Autumn*, the viewer is seductively drawn into the painting with flat patterns of exaggerated color. By taking color several steps beyond the norm, the painting is filled with excitement and anticipation. Shadowed mountains give a monumental feeling and empower the bright colors.



CALEB STONE

Island Well

11" x 15" (28 cm x 38 cm)

Arches 140 lb. cold press

The cast shadows and dappled sunlight coming through the small trees created an interesting pattern in the intimate scene. I try to be honest with my color and limit my palette to warm and cool yellows, reds, and blues. I mix my own greens and violets and use no blacks, instead mixing complements to achieve warm and cool darks. I left the white of the paper to capture the warmth of the sunlight and used a blue-violet mixture to establish the shadows. That combination creates the feeling of light within the painting.

**DEAN TEAGUE*****Blue Lagoon***

22" x 30" (56 cm x 76 cm)

Arches 140 lb. cold press

Watercolor with gouache

The play of light and shadow make a constantly changing palette of color in our world. Transparent watercolor over white paper gives luminous and glowing color. I started *Blue Lagoon* by pouring red, yellow, and blue over wet paper and covering it with a plastic trash bag, moving my hands over the surface, then leaving it to dry. I removed the bag and painted the abstract shape with shadow and found wildlife and flora. Gouache was used to define some of the shapes. The red of the flower adds drama, and the deep blue of the negative space suggests mystery.

**CHARLES F. BARNARD*****September Splendor***

21.5" x 28.5" (55 cm x 72 cm)

Arches 300 lb. cold press

Watercolor with acrylic

While painting on location along the northern coast of California, I came upon a crusty, pitted piece of ranch equipment half-buried in back-lit dry grass. Because the subject was in near silhouette, I heavily overexposed several reference slides, probing the shadows to provide information for a studio painting. The transparencies were full of detail unnoticed at the site, and their pale, cool, and distorted colors inspired me. As I painted, I shifted toward warm hues, overstating the reflected light, and developing an image quite different from the original find, but one that captures the feel of this late-summer scene.

CONNIE CUTHBERTSON

Strands of Silk

30" x 22" (76 cm x 56 cm)

Arches 300 lb. hot press

In *Strands of Silk*, the colors were carefully chosen to set the mood. I was concerned that the intense yellows and greens present in the bright sunlight would be overpowering, so I toned them down with subtle glazes. By adding red as a complement, I was able to control the movement within the painting. I began with a light sketch directly on the paper then wet the entire surface and began pouring and brushing on the light and middle values. When dry, the darkest value was applied and touches of warm and cool greens and reds added interest, unifying the painting and allowing it to glow.





JOSEPH C. DIBELLA

Paesaggio Italiano VIII—Toscano

22.5" x 30" (57 cm x 76 cm)

Arches 140 lb. hot press

The importance of color in this work is drawn from subject and technique. Near the town of Pienza in Tuscany, I saw the incomparable clarity of Italian sunlight coaxing colors to assume an orchestrated richness and harmony. Monotype technique, a transfer of the dry image to moistened paper, furnished the means of dividing and combining hues that I further modified with additional opaque and transparent washes. The heat of the Italian sun against the cool luxuriance of the foliage was just the chromatic contrast I sought and was able to achieve with this process.

JANET WALSH

If You Snooze—You Lose

30" x 40" (76 cm x 102 cm)

Lanaquarelle 555 lb. cold press

Watercolor with aquacryl



The inspiration for this painting began with the title, *If You Snooze — You Lose*. Rather than paint a bright sunlit field, I made the scene dramatic by capturing the feeling of a late, moody day. Particular attention was paid to the selection of the colors of the backdrop: green, grayed oranges, purple, and turquoise. Several layers of transparent watercolor were applied, and aquacryl was applied over the watercolor to create depth of value and enrich the colors. The colors enhance the rhythm and unity in the painting.



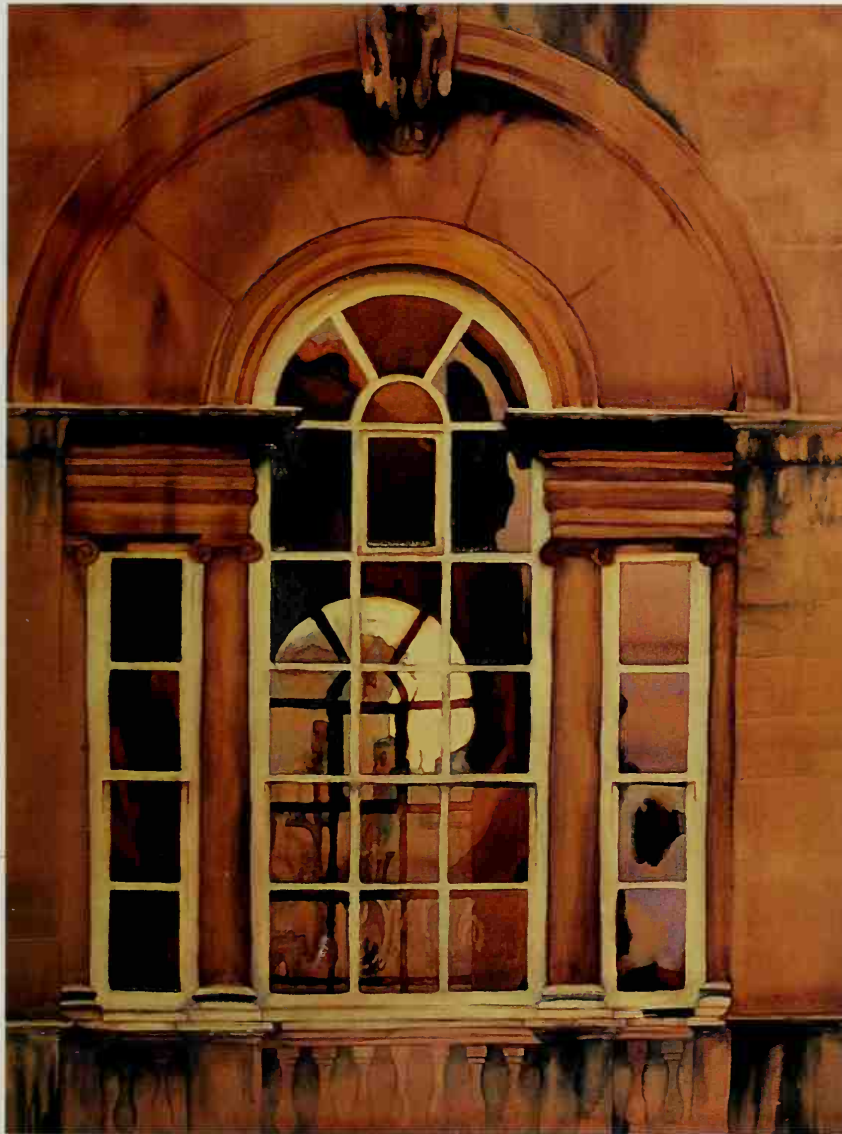
GEORGE S. LOLI

Yellow Trees

8" x 10" (20 cm x 25 cm)

Arches 140 lb. cold press

The sun is such an integral part of the vast Louisiana landscape that it leaves its mark regardless of the season. On a pleasant autumn day, I found a unique collection of trees to paint. Working on site, the entire sheet of paper was first covered with faint yellow hues that initially brought the subject into being. With subsequent layers of value, the trees became further defined until I spontaneously arrived at a compositional balance of light and shadow. I brought the emotion into the studio, where I took the liberty to exaggerate the atmosphere with brilliant color.



LESLIE R. BARBER

Reflections of Cambridge

28" x 20.75" (71 cm x 53 cm)

Arches 300 lb. cold press

In *Reflections of Cambridge*, I was drawn not only to the wide range of value within the image but also to the wide range of colors displayed. Different color temperatures created by the surrounding light and objects contrasted cool colors of the buildings with warm reflections in the windowpanes. Two windows on opposite sides of the building created a unique imagery. The foreground window panes not only reflect the sky and buildings before it, but allow one to see through to the opposite window and beyond. The translucent nature of watercolor suggests the conveyance of light.



DIANE J. O'BRIEN

Blythe's View

22" x 30" (56 cm x 76 cm)

Winsor and Newton 260 lb.

Working wet-in-wet, I first applied layers of strong, vibrant, warm colors and then glazed with cool colors to create shadows and depth. While the paper was still damp, I pressed live geranium petals and leaves into the painting to give texture to the underpainting. When dry, I glazed several layers of rich color to develop value changes that weave the viewer through the work. I finished with negative painting and darker glazing of shadows. The rich color of the blossoms and leaves gives the feel of real geraniums.



JERRY ROSE

Creekside

17" x 22" (43 cm x 56 cm)

gessoed illustration board

Watercolor with egg tempera

The warmth of the highlights in *Creekside* create the illusion of sunlight and light filtering through the trees. Though there is very little intense color throughout the painting, the careful manipulation of grays helps build a foil against which colors can react. Egg tempera allows for more precise control over the glazing process. Multiple glazing layers allow for an endless variety of neutral tones that set off the few areas of pure color within the painting.



JERRY ROSE

Joe's Sound

18" x 24" (46 cm x 61 cm)

gessoed board

Watercolor with egg tempera

I prefer to use color in a subtle way. The interplay between the temperature of color—warm against cool, cool against warm—is important as a means of delineating form. By using egg tempera, I gain more control over the glazing process. Tempera allows colors to dry quickly so the slightest changes in temperature can be observed. In *Joe's Sound*, the viewer should feel the figure is in shade because of the cool colors used in the foreground while the rest of the painting is bathed in the warm tones of a hot summer's day.



SANDRA SAITTO

Jumping Pintos

22" x 30" (56 cm x 76 cm)

Arches 140 lb. cold press

Watercolor with gouache

By defining form, color creates a sense of depth and depicts the illusion of movement. It is this effect that makes the dazzling carousel horses in *Jumping Pintos* even more exciting. The foreground horse was painted in warmer, brighter colors to capture the eye of the viewer and bring back a kaleidoscope of childhood memories.

ANGELIS JACKOWSKI

Cañafistolo Llanero

49" x 49" (125 cm x 125 cm)

140 lb. hot press

In *Cañafistolo Llanero*, color generates energy and interest by juxtaposing bright and dark color gradations. Expressive colors and provocative settings attendant to tropical flora call for thick, rich, bold colors. I apply colors so they are opaque in order to create the richness my compositions require. Heavy papers with a slight texture give my colors an added touch of dimensionality. These color contrasts illustrate the tension between the incandescent flora and the dark foliage and shadows. This creates both a sense of brooding mystery and revelation, with color used as a metaphor for life's triumph over death.





MILLIE GIFT

Depths of Despair

30" x 22" (76 cm x 56 cm)

Fabrizio 140 lb. cold press

In *Depths of Despair* I wanted to portray someone who could be any of us, whose gesture communicates a sense of isolation. I chose warm and cool grays to capture the essence of homelessness, and a grayed green to convey pervasive gloom and despair. Sallow light from the window offers the only glimmer of hope. I use a loose, direct, spontaneous painting technique, with some glazing, to achieve a larger-than-life quality, leaving the white of the paper for the lightest areas. The soft pink-beige of the dress and the pure viridian of the hat contrast and complement the deeper somber gray colors.

DOROTHY D. GREENE

Ficus Payapa II

29.5" x 22" (75 cm x 56 cm)

Arches 300 lb. rough

Color was a demanding element of *Ficus Payapa II*. The intense sunlight striking the trunk of this enormous tree is contrasted by the cool blue and purple shadows cast by limbs, leaves, and nearby foliage. I exaggerated the warm yellow-orange reflected color within areas of shadow to further contrast with the cool blues and purples. The green vines and foliage growing down the trunk and at the base of the tree are complemented by the warmth of intertwining roots growing around the trunk of the tree. I limit my palette to warm and cool primary and secondary transparent colors.





JEANNIE GRISHAM

Blueberries Over Rainier

21" x 14" (53 cm x 36 cm)

Lanaquarelle 140 lb. hot press

Watercolor with gouache and crayon

The human journey through life is filled with layers of dark and light, sorrow and joy, woven in contrasting levels of color. An individual who struggles and then breaks free from society's structure may soar to greater heights of originality. These color layers make up the supportive element of my painting. Various hues, used as building blocks for depth, created the appearance of texture vibrations in the work. By deleting all subject matter, I was able to concentrate on the play of hue and value. I use any and all materials to scratch, wipe out, and add anything to achieve this play of varying hues.



EDWARD MINCHIN

One RPM Too Many

29" x 36" (74 cm x 91cm)

Arches 140 lb. cold press

Generally focusing on close-ups to present the ordinary in a more interesting way, I selected this subject for its intriguing flow and interplay of abstract shapes and lines. There is a similarity of shapes, lines, and directional flow in both mechanical and organic subjects. After preparing a number of thumbnail sketches, I chose the one with the strongest design and composition. I laid down large washes of transparent watercolor in primary colors and let these colors establish the warm and cool areas through to the finished painting, enabling me to maintain pure, fresh colors throughout.

FRED MESSERSMITH

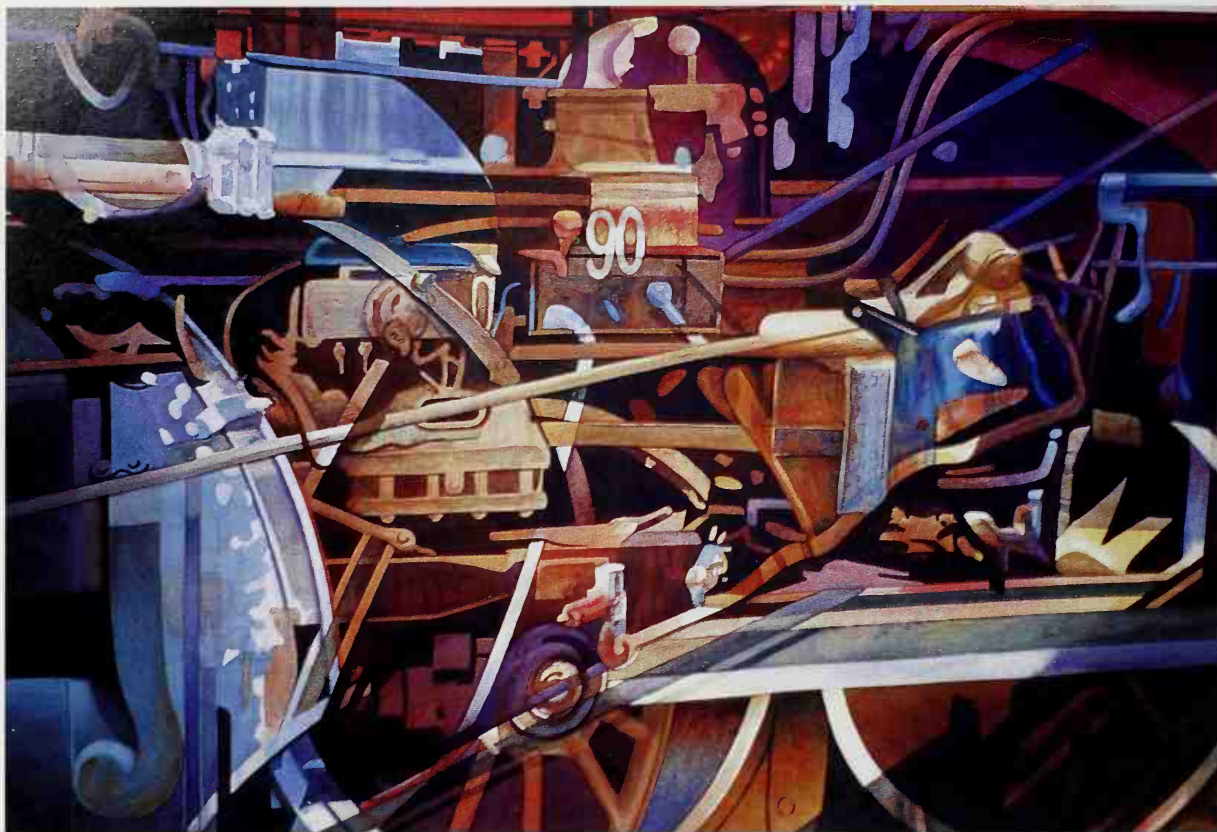
Harbour Lights II

22" x 30" (56 cm x 76 cm)

Arches 300 lb. cold press

Since my summer studio overlooks Edgartown Harbor at Martha's Vineyard, the subject of lights reflected on water is a recurrent theme in my work. At times, my color selection happens before the subject is clearly defined. The sheer joy of applying a brush loaded with vibrant color onto a sheet of 300 lb. Arches is reward enough for fifty years of searching for gold at the end of the rainbow.





RICH ERNSTING

In a Different Light

18" x 28" (48 cm x 71 cm)

Crescent 115 hot press

In a Different Light is a train montage with changing patterns of overlapping shapes and colors. I have always found the old train shapes intriguing, especially when they are overlapped. Adding warm colors to the normally cool tones of the old locomotives makes the viewer take notice and really establishes the visual effect of the painting.



JANET J. FORD

Nature's Tapestry

22" x 30" (56 cm x 76 cm)

Arches 300 lb. cold press

Color is the driving force throughout my creative process, and I am acutely aware of how the complements interact with one another. For instance, when mixing a bright orange, I never use a cool yellow because the green in a cool yellow neutralizes the orange tone and reduces its intensity. This is true whether mixing colors on the palette or layering them on the painting surface. My goal is to achieve beautiful tones that entertain the viewers by constant and subtle changes in the movement of color.



MAX MULLER

Abandoned

22" x 30" (56 cm x 76 cm)

Arches 300 lb, cold press rough

The interplay of light against dark in *Abandoned* creates the feeling of drama, mystery, and depth. Color values create the illusion of the third dimension. Shadow is the center of focus in this painting, and transforms a simple subject into a powerful and interesting work. The depth of color was accomplished by glazing color over color until the desired value was attained. Choice of a subject is not as important as technique, presentation, and control of the medium. I choose materials for their quality since quality products give me a definite edge.



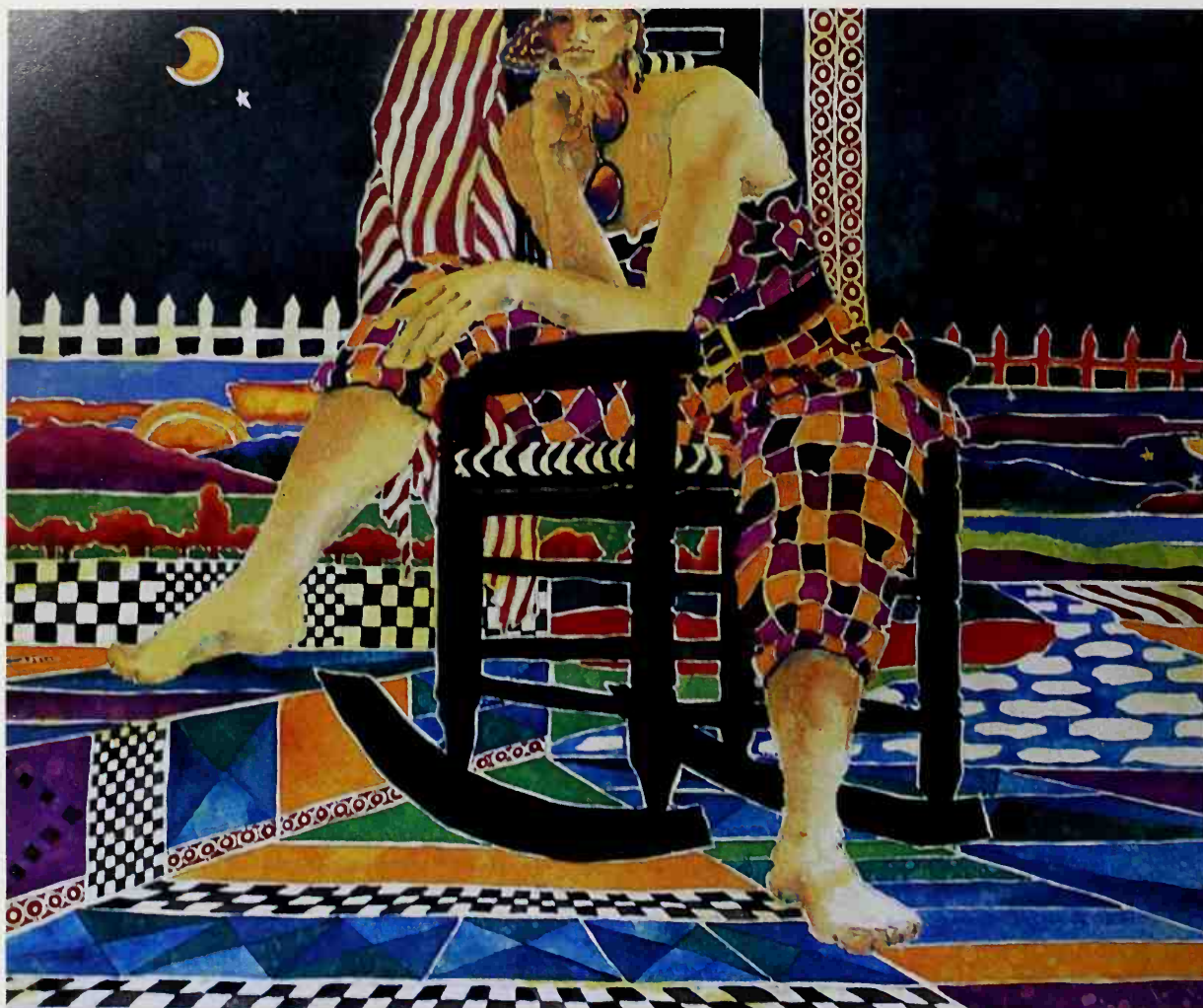
JEANNE DOBIE

Wish You Were Here

11" x 15" (28 cm x 38 cm)

Arches 140 lb. cold press

For personalized color, I mix pigments rather than using color straight from a tube. I want viewers to wonder what the color is instead of being able to name the pigments in my paintings. As a juror, I have yearned to see paintings with color that stood out from the crowd as I viewed endless entries painted with Paynes-gray hills, Hooker-green trees, and burnt-sienna fields. For *Wish You Were Here*, I mixed saturated colors for darks to obtain a stained-glass effect. Composing with custom colors can elevate an ordinary subject into an extraordinary painting.



BARBARA A. ST. DENIS

Ecstasy I

15" x 20" (38 cm x 51 cm)

Arches 140 lb. cold press

Color and design are the most important aspects of my creative process and I experiment with color placement for drama and excitement. My daughter, Jacquie, is my inspiration and the central figure in most of my work. I change her face and distort her figure depending on the mood I wish to portray. Although I might start with a preconceived idea, I often change mid-stream. It is important that my work is not visually overpowered by the technique I may have used to create it, instead, I want the viewer to respond to color, content, and design.



JOSEPH FETTINGIS

Sisters

18" x 24" (46 cm x 61 cm)

Arches 300 lb. hot press

The color within *Sisters* creates a mood and defines how light shapes the two main subjects. Massive amounts of color were used to get away from detail and evoke emotion by using raw, simple colors. After a careful rendering of the placement of the figures, masking was applied to save the whites. Violets, thalo green, sepia, and ultramarine blue were painted on a wet surface until the shine of the paper was almost gone, then cobalt blue was dropped onto the dark areas so it sat on top, creating free-flowing forms. Once dry, masking was removed and warm, rich golden colors were applied.

DALE ENGLISH

*Monterey Cannery—Our
Colorful Past*

22" x 30" (56 cm x 76 cm)

Arches 300 lb. cold press

As a plein air painter, I enjoy participating in what nature has to offer. Surrounded by heavy early-morning fog, I had to sit close to the subject to better study it. At this close-up perspective, I was impressed with the angles and strong upward thrust of the weathered gray structure. Thoroughly soaking the paper, I laid in a raw sienna wash, and the pigment fell into crevices of the folded paper, creating the directional movement I wanted.





MARY TODD BEAM

The Quest

30" x 40" (76 cm x 102 cm)

Crescent illustration board

Watercolor with acrylic, colored pencil, and gesso

Employing several improvisational techniques in *The Quest*, I started with a rich, dark underpainting and used a large gesso wash over part of the surface. I mixed some fluid acrylics with gesso to make an opaque paint to develop an esthetic contrast between the transparent and opaque colors and areas. Plastic cutouts were applied upon the wet paint to delineate the lilies and fish. Colored pencils enhanced the details and added interest to the surface texture. Opaque paint was also used to define figures and create some breathing space between the busy patterns.

MARY BARTON

Ladies of Brittany

30" x 22" (76 cm x 56 cm)

Arches 300 lb. cold press

Ladies of Brittany was designed around the interplay of small, warm patterns against cool, large shapes. The complementary color harmony of dominant blues with soft orange accents strengthens this contrast. Against the saved whites of the paper, subtle golden tints create a pathway of light leading the viewer into the work. Selective placement of color builds a strong value and color plan. Luminous dark blues tie the shapes together, provide stability, and unify the composition. Hard, soft, and lost edges, wet-in-wet washes, spatters, and value gradations are techniques used to describe and add interest.





JOHNNIE CROSBY
Indian Ruins—Canyon de Chelle
 15" x 22" (38 cm x 60 cm)
 Arches 140 lb.

Strong sunlight reflecting on ruins gave depth to the dark cave background. I selected warm, bright tones to set the buildings off, making the painting more vibrant and emphasizing the warm, sunny atmosphere. Red and orange mixes were used for the interior of the cave which shelters these ancient buildings. This area of the canyon had a mystique about it, as though many important events had happened here in the past. I used a wet-in-wet technique to convey the feeling of a simple, contented existence.

GAYLE DENINGTON-ANDERSON
*Great Jade Temple of the Golden
Thistle Pagoda*

22" x 15" (56 cm x 38 cm)

Arches 140 lb. rough

Watercolor and silver powder

Many of my works are inspired by the patterns in cut slabs of agate that seem to act as psychological inkblots. The hues in this painting are faithful to the rock slab, and the pinks and golds took on an Oriental cast. I increased the value contrast, darkening the gray-blue background where storm clouds seemed to arise. Very diluted alizarin and yellow ocher were used for the central figures. I wanted high-contrast and complementary colors to reflect the mythic dichotomy the work suggested. Metallic powder was added in the grayed background to suggest the treatment of a religious icon.





CAROLE C. DAVIS

Move Over Bartletts: The Prickley Pears are Ripe II

22" x 30" (56 cm x 76 cm)

Arches 140 lb. cold press

I have always been attracted to bright, vivid colors, and by choosing subjects bathed in sunlight, I can exaggerate and intensify colors. These bright red and yellow pears are especially vibrant when presented against an intense blue sky. Arches 140 lb. cold-press paper allows me the freedom to glaze many layers while maintaining a satin-like look to the surfaces of both fruit and cactus ears. Minimal use of coarse salt and a splatter of water provided needed texture on a cactus ear during the final glazing process. Reflected reds in the cast shadows add excitement and help integrate color.

LINDA BANKS ORD

Young Woman Series, #11

30" x 22" (76 cm x 56 cm)

140 lb. cold press

Watercolor with gouache and acrylic

I find when painting a work that is about color, such as *Young Woman Series, #11*, I actually use fewer colors than in other works. I choose my colors more carefully and use more variations of those colors. I layered opaque colors over an underpainting of contrasting transparent colors, moving color themes and rhythms through the painting. Working vertically on an easel, I mixed colors directly on the paper allowing individual colors to leave traces in the mixtures as they flowed downward.





SANDRA J. CAMP

Artichokes

18.5" x 21.5" (47 cm x 55 cm)

Arches 140 lb.

The challenge of unifying a complex subject with a diverse background led me to select artichokes. I glazed blues over yellows and kept building until I felt each artichoke achieved its own character and volume. Masking fluid was used to emphasize the design on the bowl, but was removed after the first wash was applied. Additional glazing softened the design so the bowl would complement, rather than compete with, the artichokes. By using the analogous colors of blue, green, and yellow in a mid-value range, the painting conveys a feeling of tranquillity and unity.



JACQUELYN FLEMING

California Impressions

15" x 21" (38 cm x 53 cm)

Arches 140 lb. cold press

Watercolor with acrylic

Color is the element of painting that stimulates my enthusiasm and creativity. In *California Impressions*, subject matter was not apparent until I turned the paper around and it reminded me of a California landscape with its varied and changing colors. Working with acrylics let me paint freely and spontaneously; I tried to capture the warmth and vibrancy of the colors while retaining patterns and values. While I have been a realist throughout my painting career, I have had periods of working intuitively, and this work is an example of that process.



CARL VOSBURGH MILLER

Guisti's Place

11" x 15" (28 cm x 38 cm)

Arches 140 lb. cold press

I have painted Guisti's often and am attracted to its shapes and colors. Muted earth tones were chosen to best convey my feelings. The parts fit together to make a visual abstract pattern like a giant puzzle, with warm tones played against cool colors. People in the foreground become color notes which provide accents. When the sunlight is strong, the deep shaded areas hide details of the structure and simplify the overall design. It is this jigsaw effect that draws me to return and paint it again.



about the authors

BETTY LOU SCHLEMM

Thomaston, Maine

22" x 30" (56 cm x 76 cm)

BETTY LOU SCHLEMM, JUDGE

Betty Lou Schlemm, A.W.S., D.F., has been painting for more than thirty years. Elected to the American Watercolor Society in 1964, and later elected to the Dolphin Fellowship, she has served as both regional vice president and director of the American Watercolor Society. Schlemm is also a teacher and an author. She has been conducting painting workshops in Rockport, Massachusetts for twenty-nine years. Her book, *Painting with Light*, published by Watson-Guipill in 1978, has remained a classic. She also has recently published *Watercolor Secrets for Painting Light*, distributed by North Light Books, Cincinnati.

SARA M. DOHERTY, EDITOR

Sara M. Doherty graduated from Knox College in Galesburg, Illinois and took graduate-level courses in education at Loyola University in Chicago. She has been a teacher and a learning center director, and she has helped organize a number of national art competitions, juried exhibitions, and painting workshops. She also worked on the production and sale of an art instruction video with the noted watercolorist, Sondra Freckelton. In 1994, Doherty accompanied a group of artists and art lovers to Italy and reported on the workshop in an article published in *American Artists* magazine.

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glossary

analogous colors: the shades, tints, or tones of any three colors that are next to each other on the color wheel

background: the part of the painting that appears to be farthest from the viewer

balance: the even distribution of shapes and colors in a painting

bristol board: a stiff, durable cardboard made in plate and vellum finishes with thicknesses of one- to four-plys

cold-press paper: paper with a medium-rough texture as a result of being pressed with cold weights during processing

collage: process of constructing flat (or low relief) two-dimensional art by gluing various materials (i.e. photographs news-paper, etc.) onto the painting surface

complementary colors: any two colors that are opposite each other on the color wheel (i.e., red and green) which create a high contrast when placed side by side

contrast: the juxtaposition of extremes within the composition—in colors (purple with orange), values (white with black), textures (coarse with smooth), etc.

crayon resist: a technique in which crayon is applied to the surface and repels the paint that is applied afterward

crosshatching: brushstrokes applied at right angles to each other to create contrasting tone and density

dapple: to mark or patch with different shades of color

drybrush: a method of painting in which most of the pigment has been removed from the brush before application

foreground: the part of the painting that appears to be closest to the viewer

gesso: a paste prepared by mixing whiting with size or glue and spread upon a surface to fit it for painting or gilding

gouache: a method of painting with opaque colors that have been ground in water and mingled with a preparation of gum

hot-press paper: paper with a smooth surface as a result of being pressed between calendar rollers that flatten the grain into an even finish

hue: the actual color of anything—also used to describe what direction a color leans toward, (i.e. bluish-green, etc.)

illustration board: layers of paper adhered to a cardboard backing to produce a sturdy drawing surface, made in various thicknesses and textures

local color: the true color of an object seen in ordinary daylight

museum board: available in two- and four-ply, this soft, textured surface absorbs wet or dry pigment readily; usually used in archival matting and framing of artwork

saturation: the intensity or brightness of color

shade: the color achieved when black is added to a hue

spatter: to scatter color on the canvas by splashing on paint

stipple: to create an optical mix of colors through the use of dots or dashes

tint: color achieved when white or water is added to a hue

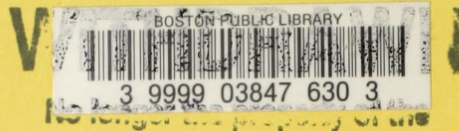
tooth: refers to the depth of the grain of paper

value: the relative lightness or darkness of a color

vellum: a smooth, cream-colored paper resembling calfskin

wash: a thin, usually transparent coat of paint loosely applied to the surface of the canvas





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